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ABSTRACT

A manual concerned with communication and the development of communicative skills in general is presented. Specifically, it deals with the significance of speech in its relation to reading. The point is made that a child's awareness of self as an individual and as a worthy human being emerges in direct relation to this ability to express himself. It also is pointed out that all experiences hold potential for extending language power and for exercising vocal and verbal skills. The manual is divided into two parts. The types of activities contained in Part One and included in a total kindergarten program are considered essential for all children. Part Two covers the following areas: Middle Class Children of Average Maturity, Children Speaking Negro Nonstandard English, Children Speaking Little English and Those Lagging in Speech Development, and Head Start Groups. (Author/CK)

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MOVING INTO SKILLS OF COMMUNICATION

GEORGIA COOPER

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PS 005398

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PREFACE

Teachers often like to be reasured that the curriculum materials they use are based on evidence that children learn from them. We encourage teachers to challenge assumptions and to require evidence before they use any set of materials. In this respect the section that follows explains our rationale and provides evidence to support the approach with children presented in this manual.

These materials have been developed with teachers and children in California, North Carolina, and Indiana. They have been used with middleclass and lower socio-economic Whites, Mexican-Americans, and Blacks in suburban and rural communities.

The goal of the materials is to enhance a child's conception of himself as a person and as a learner. The skills the teacher aids the child in developing in this program are directly related to his success in reading and school in general.

CHILDREN LEARN THROUGH ACTION

It is now known that all humans, and perhaps all animals, learn through activity. From the moment of birth the young infant is active and constantly "searching" his world with his eyes, ears, arms, body. His mind is developing rapidly through his physical involvement with his world. The earliest intelligence is motoric. Essentially all learning is the result of the human's attempt to reduce uncertainty. From the moment of birth through adulthood our perceptual systems are used to discover the regularities of our world. The results of our learnings are internalized as meaning, and become the basis of our thinking. Some psychologists believe that adult thinking is basically motoric. On this assumption you will recognize in the lessons below many examples of how action and motor patterns are used to enhance children's thinking and language skills.

The infant soon learns that speech sounds are different from other sounds, and by five months of age the child has learned that speech sounds contain meaning. This is a major accomplishment, the magnitude of which is hard to fathom. From the vast array of noise, sounds, intonation patterns, volume, inflections, and so on, the child at five months can isolate and identify words and speech patterns with understanding.

Psychologists believe that it is the rhythmic nature of speech and the rhythmic patterns of connected discourse that the infant learns to recognize. He uses motoric thinking processes to decode speech.

Rapidly thereafter the child develops his language repertoire and by two is speaking at least two word sentences. By three and a half most children have discovered all of the important rules of their language system. A more complete description of language development is given by Lenneberg in Biological Sounds of Language, New York, Wiley, 1967.

SPEECH AND THINKING

Whether thinking guides language or language guides thinking is still unknown. Modern psychologists such as Piaget and linguists such as Lenneberg would place thought as controlling language. Our position is consistant with this newer view, that whereas language assists thinking, it is thought that develops and controls language.

If you accept this position you can see readily why motor and rhythmic activity becomes even more critical in our curriculum.

It is our position that children learn through their physical involvement with the environment and that the product of their learnings is stored in rhythmic patterns. These patterns are the basis of thought and can be remembered by the child through his own reconstruction of them.

We agree with the modern perceptual psychologists that objects are not stored in the brain exactly as they are in the environment, that is the brain doesn't store images of objects. We also believe that memory is the human's reconstruction of the past based on his own unique set of experiences.

Thus words spoken by a child convey meanings that are unique to the child. The words spoken to a child convey meaning to him only in relation to his individual set of experiences. Thus children who come from environments that are restrictioned in any sense--economically, socially, geographically--have a limited set of understandings of the world. It becomes very important for the teacher to provide experiences that will extend these understandings.

LANGUAGE OF NON-STANDARD DIALECTS

Children from economically less favored homes or from homes which speak a dialect of standard English will have some difficulty understanding the language of the classroom. The critical first school learning is for the child to be able to understand the language of the classroom. There is overwhelming evidence to suggest that children are motivated to learn by two basic factors: They are motivated to please or to conform to adult expectations and secondly children are motivated to respond to novel situations. The major function of the teacher is to provide experiences whereby a child can test out his own understandings, and to provide support and feedback. The child needs encouragement and confidence as he engages in exploration and he needs to know whether he is correct in his discoveries. Thus children need to know what it is teachers expect them to learn. A young child who comes from other than a middle class background can become easily confused by the school environment. Of equal importance is for the teacher to recognize that it is not as critical for the child to speak a standard dialect as it is for him to understand standard dialect. Usually once a child understands standard dialect he will monitor his own speech and eventually come to use the standard form.

FOR WHOM IS THE MANUAL INTENDED?

This manual is intended for children who are still in the process of developing their language. This includes all normal four and five year olds and mentally retarded older children. As a guide to the development of communication skills the manual is also intended as a basic program for most kindergartens. Our evidence indicates that the activities contained in this book are very helpful to black inner-city youngsters. In a recent study we found that both black city and white rural poverty groups make significant gains in understanding spoken standard English following exposure to the materials contained in the following pages. These lessons are also useful for the slower developing first grader. In a project in Durham, North Carolina, these materials were used very successfully as the initial "reading" or readiness program for children from lower socio-economic homes in first grade. The evidence in the study indicated these materials were very useful.

In the experiences that follow you will find:

Clear statements of goals so that children will know what it is they are to do.

Emphasis on auditory discrimination of speech in connected discourse.

Emphasis on fun and success to enhance a child's self concept and sense of mastery.

Emphasis on a planned exposure to speech sounds in connected discourse so that children will come to experience the full range of standard English speech sounds within the verbal patterns of standard English.

THE BASIS OF COMMUNICATION SKILLS

In his opening statement at a seminar dealing with human relations, Howard Thurman* said, "all human beings need to make conversation. They need to make conversation with themselves, with others, and ultimately, with the universe."

> ***The most insistent human urge is the need to communicate with other human beings.***
>
> ***Conversation--true interchange--implies an established relationship.***
>
> ***The most basic conversation can be without words; an interchange of love.***

Such interchange grows out of a recognition, of the rightness and value of individual differences, it implies a relationship of respect and trust, of giving and receiving, a relationship, loving and therefore devoid of competition.

An interchange at this level is deeply creative and results in a level of consciousness and quality of concepts unlikely to be within the reach of any one isolated person.

Skills of communication culminating in speech are a *means* of extending relationships, but the underlying *purpose* for their development is to bring about progressively greater understanding and goodwill among all human beings; individuals, families, communities and nations.

****Dr. Howard Thurman, San Francisco, California, eminent theologian, author and lecturer***

INTRODUCTION

To the Kindergarten Teacher:

This manual is concerned with communication and the development of communicative skills in general. Specifically, however, it deals with the significance of speech in its relation to reading.

> *Some twenty-five years ago a speech therapist in Contra Costa County, California asked a teacher in one of his schools if she had noticed any improvement in the speech of the children he had been working with. She said, "No, I haven't particularly noticed their speech, but their reading is better."*

We have more evidence than we had twenty-five years ago that the close relation between speech and reading is an expected and an important one. The question is, "What is the role of the kindergarten in implementing that relationship?" I am not suggesting that any responsibilities be added to your already full program: Rather I am asking that you identify and examine with us those aspects of your program as it exists that are basic steps in the process of learning to read. What are the steps at the kindergarten level that must be recognized if reading, when it is taught, is to follow in a sequence of developing skills?

Writing and reading symbols are based on speech symbols. What, then, about speech in the kindergarten? Why is speech so deeply significant? We would answer:

> *Because above any other form of communication; any other aspect of behavior, speech is uniquely human. It is stimulated by relationships. It develops by means of relationships. Through speech and the related activities of thinking, of writing, and reading it is possible to extend relationships.*
>
> *Speech comes into conscious power and conscious usage along with a developing awareness of Self; of the "I"--separate from others and yet related to them.*

A child's awareness of himself as an individual and as a worthy member of the human family emerges in direct relation to his ability to express himself and to communicate with other human beings; not through speech alone but in other ways as well.

You are helping children to become more confidently self aware, and thereby increasing their ability to communicate, whenever you provide them with opportunities to express themselves,--and they need to express themselves in many ways. Movement, play, rhythmic activities, dramatics, music, art and talking; all are natural media of expression for kindergarten children.

By means of their experiences in self expression you are able to point up to children the value of individual differences. "Each person expresses himself in his own way. He can learn to express himself better and better, in more and more ways, but each person is himself--no one else quite like him."

You are also helping children to develop confident self awareness--whenever you allow them to experiment and learn independently--under their own power. They need however to be encouraged to talk about their experiences and to be helped to evaluate them. Eventually they will be able to dictate what was important to them for you to write down and read back to them.

> *When a child responds to an experience in some form of expression such as art, movement, dramatics or speech it is anchored in his consciousness and becomes individually meaningful to him.*

All experiences hold potential for extending language power and for exercising vocal and verbal skills.

Movement, play, rhythm, art expression in color and form, and some level of dramatic involvement are components of all skills for communication and all must be considered in their development.

Movement, and especially rhythmic movement, is such an important adjunct to learning and self-confidence that failure to consider it leaves a dangerous gap in the entire process of developing skills for communication, including speech. Young children literally must move into learning.

Play holds a consuming interest for kindergarten children. Their urge to growth demands vigorous play. They need play that can channel to the utmost their burgeoning physical energy. They need the creative stimulation that comes from playing with blocks of all sizes and shapes. They revel in the mouth noises that constitute vocal play.

Time and space is needed in Kindergartens for the kind of undirected dramatic play that children engage in when they act out situations and patterns of behavior that have impressed them; when they are "trying on life" just as man throughout time has adapted to his environment and his culture through ritual and dramatics.

Such spontaneous dramatic play moves into dramatic speech. It is responsible for vitality in words, in movement, in painting; in all expression. It has much to do with the response of children to stories and books and pictures.

The kindergarten age is a period, according to Howard Thurman's stages of "making conversation" (See p. iv), when children are learning to "make conversation with themselves." This is the first and most important step; the foundation stone in the process of developing skills for communication. When this step is achieved we can expect that children will increasingly use speech as a way of communication with others. We may also expect them to be more and more ready to make the transition from the language of action to symbols of books.

We believe that for children language like play is "*a way of feeling good*". Consequently the approach to speech skills should have the appeal of play.

Although the activities contained in this manual are intended to be fun for children and to engage their full interest, they are serious attempts to develop a child's total capacity to communicate and thus activate the transition from speech to reading.

Part One of the manual is an attempt to point up aspects of a kindergarten program which are of primary importance to the development of communication skills in general. Part Two specifically emphasizes the acquistion of speech skills, and familiarizes children with the relationship between spoken language and the languages of writing and of books.

When the speech activities of Part Two are undertaken, daily sessions will be needed to achieve the goals of the program. When any skill is being developed children need the concentrated emphasis and continuity of experiences only possible through daily sessions. Children also profit from the security that routine and familiarity with the structure of the lesson units provide.

If these materials are consistently used as presented, the results will be satisfactory because they are based on sound principles of speech development and the age interests of kindergarten children.

The most joyous outcome for both children and teacher, however, will result when a teacher is able to extract the principles embodied in the lesson units and to use them throughout the entire kindergarten program in her own creative way.

WORKING PRINCIPLES

The purpose of developing skills for communication is to establish and extend relationships.

A FIRM CONCEPT OF SELF IS THE FOUNDATION STONE IN THE PROCESS OF COMMUNICATION

Skills of communication include verbal and non-verbal ways of interchange and are directly related to writing, reading, and thinking.

All response to experiences expressed through movement, the color and form of art expression, and the play action of dramatics builds a language background that when synthesized by speech creates a vital structure for thinking.

ADAPTATION OF MANUAL MATERIAL
TO SPECIAL NEEDS

The lesson units in Part Two Sections One and Two of the Manual are given in much detail. Our intent is not to discourage a creative teacher but to provide source material that can be adapted to meet the needs of various kindergarten groups.

When the purpose of each lesson phase is grasped and its effectiveness demonstrated, the underlying principles can be applied to other materials a teacher might wish to use with a particular group. We shall indicate certain adaptations which in our experience have proved to be effective.

PART ONE

All Children

The types of activities indicated in Part One and included in a total kindergarten program are considered essential for all children.

PART TWO

Middle Class Children of Average Maturity

Section One--First Semester

First eight or ten lesson units in Section One with reduced emphasis on sentence patterns

"Additional Materials" as desired.

Usually one lesson unit takes a week to experience adequately so it is likely that not more than eight or ten consonants will be covered during the first semester. However the number covered is not so important as that they be presented in the given order. It has been found that habits of observation and speech discrimination developed through intensive experience with a few consonants carries over into other speech experiences.

Section Two--Second Semester

During the second semester the eighteen units in Section Two should be covered in their entirety and supplemented by "Additional Materials" when desirable. With many groups, the chalk patterns may be extended into writing the letter symbol of the consonant being emphasized.

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Children Speaking Negro Nonstandard English

Section One

Lesson Units in Section One should continue throughout the year at the rate of about one lesson unit each week.

Section Two

During the second semester for mature kindergarten children sentence practice and consonant production can be supplemented by the corresponding unit from Section Two i.e., experiences with /t/ Section One and Experiences with /t/ Section Two.

A number of the sentence patterns suggested in Section One have been formulated for children speaking a nonstandard dialect. However where there is special need to develop patterns of standard English daily practice should be provided. Additional sentences can be formulated based on some of the syntactic differences between Negro nonstandard and standard English listed by Joan Baratz--Language and Poverty,* p. 16.

VARIABLE	STANDARD ENGLISH	NEGRO NONSTANDARD
Linking verb	He *is* going	He . . . goin'
Possessive marker	John*'s* cousin	John . . . cousin
Plural marker	I have five cents	I got five cent . . .
Subject expression	John . . . lives in New York	John *he* live in New York
Verb form	I *drank* the milk	I *drunk* the milk
Past marker	Yesterday he walk*ed* home	Yesterday he walk . . . home
Verb agreement	He runs home She *has* a bicycle	He run . . . home She *have* a bicycle
Future form	I *will go* home.	*I'ma* go home
"If" construction	I asked *if he did* it	I ask *did he do* it
Negation	I *don't* have *any* He *didn't* go	I *don't* got *none* He *ain't* go
Indefinite article	I want *an* apple	I want *a* apple
Pronoun form	*We* have to do it *His* book	*Us* got to do it *He* book
Preposition	He is over *at* his friend's house He teaches *at* Francis Pool	He over *to* his friend house He teach . . . Francis Pool.
Be	Statement: He *is here all the time*	Statement: *He be* here
Do	Contradiction: No, *he isn'*.	Contradiction: No, he *don't*

**Language and Poverty. Edited by Frederick Williams, Markham Publishing Company, Chicago, Illinois.*

Children Speaking Little English and Those Lagging in Speech Development

Section One

Children speaking little English and those with a lag in speech development should have the experience with Section One units throughout the year, supplemented, according to their development, by "Additional Materials."

The formulation of sentence patterns for these children should be checked against the vocabulary list on the following page.

Head Start Groups

Section One

Lesson Units in Section One have been successfully used with Head Start groups supplemented by finger plays, jingles, sound discrimination games and simple ball rhythms.

VOCABULARY FOR BEGINNERS

This list of approximately 400 words is suggested as the basic speaking vocabulary to be taught in the kindergarten and first grade. It should also be helpful for older Spanish-speaking beginners. Teach the present progressive form of verbs as well as the present, and such past forms as are needed.

after
afternoon
again
airplane
all
and
another
apple
arm
around
ask
at
away
baby
bad
ball
band-aid
basket
both
be
beans
bed
before
begin
bell
big
bird
birthday
bite
black
blackboard
blanket
bleeding
block
blow
blue
book
boots
both
bounce
box
boy
bread
breakfast
bring
broom
brother
brown
brush
buggy
build
building
bus
butter
button
buy
by
cabin
cafeteria
cake
camp
can
car
careful
carry
cat
catch
cents
chair
chalk
chicken
children
choose
church
circle
clap
clean
clay
clock
clothes
clouds
coat
cold
color
comb
come
cook
cotton
cough
count
cover
cow
crayon
cross
cry
cup
cut
daddy
dark
day
different
dime
dirty
dishes
do
dog
doll
dollar
don't
door
down
draw
dress
drink
drum
dry
ear
eat
egg
eight
end
erase
eraser
everyone
excuse me
eye
face
fall
family
farmer
fast
father
feed
feet
field
find
finger
fingernails
first
five
fix
flag
floor
flower
flush
fly
food
foot
for
fork
fountain
four
friend
from
fruit
fun
funny
game
garage
garden
get
girl
give
go
good
good-by
good morning
grandfather
grandmother
grass
green
ground
grow
hair
hall
hammer
hand
handkerchief
hang
happy
hat
have
he
head
hear
hello
help
her
here
hers
hide
high
him
his
hit
hold
hole
home
hop
horse
hot
house
how
hurt
I
ice cream
in
into
irrigate
it
its
jump
kleenex
knees
knife
know
last
late
laugh
learn
leaves
left
lake
let
let's
letter
lie
light
like
line
listen
little
live
long
look
loud
love
low
lunch
make
mail
man
mark
mat
may
me
meat
men
milk
minutes
miss
money
moon
more
morning
mother
mouth
move
much
music
my
nail
name
napkin
neck
need
new
next
nickel
night
nine
no
nose
not
now
number
nurse
o'clock
of
off
office
old
on
one
open
or
orange
our
out
outside
over
page
paint
pair
pan
pants
paper
party
paste
pencil
people
piano
pick
picture
piece
pig
place
plant
plate
play
playground
please
plow
pocket
post office
pretty
pull
purple
put
puzzle
quarter
quiet
rabbit
rain
ranch
read
ready
recess
red
rest
ride
right
ring
road
rock
roll
room
rope
round
run
salute
same
sand
say
school
scissors
see
sell
set
seven
share
she
shelf
shirt
shoe
short
show
shower
shut
sick
sing
sister
sit
six
sky
skip
sleep
soap
socks
soft
some
something
song
soup
spoon
stand
stick
stomach
stop
store
story
stove
straight
straw
sun
sweater
sweep
swing
table
talk
take
teacher
teeth
tell
ten
thank you
that
the
their
them
there
these
they
thing
this
those
three
through
throw
tie
time
to
today
toilet
tomorrow
toothbrush
top
towel
town
toy
tractor
train
tree
truck
try
turn
two
under
until
up
us
use
wait
wake
walk
want
wash
water
way
we
well
wet
what
when
where
white
who
will
wind
window
wipe
with
wood
work
write
years
yellow
yes
yesterday
you
your

(From Children Who Move With The Crops, Fresno County, California.)

PART ONE

IMPRESSION AND EXPRESSION

In the introduction to teachers we made the statement that speech comes into conscious power along with a developing awareness of self. Growth in self awareness, we stated, depends on a child's being given opportunity to express himself and being encouraged to do so.

In this section we shall try to indicate some of the aspects of a kindergarten program that are important in the development of speech skills and that contribute to the further development of self awareness. What those aspects are can best be decided upon and evaluated in the light of some of the things known about the way speech develops.

There is general agreement among psychologists and authorities on child development that a child's speech thrives and develops best when he is surrounded by happy loving people.

A child's response to his environment starts at birth as does his communication with his mother. And even before birth it has been found that a baby reacts to the low tones of his mother's voice. A baby responds with his entire organism to the intangibles of emotional warmth, the satisfaction of being held and fed, cared for and caressed, talked to, rocked and sung to.

Young children are impressed with the total rhythmic patterns of speech long before they can talk. This is reflected in the jargon with all of the rhythm and intonation of communication in words that is practiced by many young children.

Children also respond the language of gesture and early learn to imitate and use it. A baby's arms lifted toward his mother is a gesture of communication that brings quick response.

We have learned, too, that children understand speech some time before they can express themselves in speech. We have reason to believe that meaning is communicated through the rhythmic patterns of spoken language as significantly as by words--perhaps even more so.

Very early, at about the same time that a baby is responding to his mother's communication in various nonverbal ways, his organism is being actively prepared for the act of speech. His early babbling vocalizations are invariably accompanied by movement; movement of arms and legs and movement response of his entire body. Movement which is random at first soon synchronizes with vocalization, both movement and vocalization becoming more and more rhythmic and mutually stimulating. It is a kind of biologic play that readies the organism for further adaptation to the needs of communication and the role of living.

Speech continues to develop hand in hand with rhythmic movement. This, mothers the world over have intuitively known. Consequently, nursery rhymes that combine rhythm and movement and finger plays are part of the repertoire of those who care for young children.

Later there is the chanting verbalization of the nursery age child as he pushes, pulls and swings and runs and pounds and plays.

> *A nursery age child exulting in his discovery that he was able to climb a steep path and keep his balance as he ran down, made the round trip again and again chanting, "David Harter go up". Then, David Harter come down."*

All of the movement-vocalization and movement-verbalization types of activities that children practice during the process of speech development are play activities. Young children as young animals adapt to the outer world and arrive at meaning through play.

When children begin to evidence imagination, a new level of play--the undirected spontaneous drama of early childhood--comes into being. Like speech, such play is stimulated through relationships. A young child identifies with a loved one, imitates his patterns of behavior and clatters joyously in his idol's shoes. In their spontaneous drama children re-enact much that has impressed them in the lives of those around them. Children play out many roles as they relate to the world into which they have been born.

Dramatics is the supreme technique by means of which developing children and primitive peoples, arrive at meaning through the movement and imagery and language of dramatics.

The language of primitives, of children and of genius is enriched by imagery that is but a step from dramatic play. Children of kindergarten age and stage of development naturally use vivid figures of speech. "a bited moon," "grabby wind," "fog like spitted sugar" came from young children. (The last came from a four year-old who liked to chew sugar to a milky consistency and then return it to his spoon.)

Identification at all levels is easy for them. Inanimate objects and animals talk--"The boats whimpered in their docks to each other," "The fence said, 'Good night, little flower'."

Children still in the middle of speech development respond to any activity that is of the nature of vocal play.

Single words, phrases, and just sounds may be experimented with. Such words as "squishy," "wriggledy," "ascared," "crawly," "bong," "sweated," "buzz," lend themselves to dramatic movement and vocal play. It is a kind of drama carried over into words. It is a means of vitalizing verbal expression in their own way and at their own level.

By the time children enter kindergarten three quarters of their language development has been accomplished. The years of their most rapid--and certainly their most spectacular language achievement--are behind them. Nonetheless they are still deep in the process of language development and of perfecting speech skills. It will be a long time before even the most capable of them will be able to use speech with entire freedom in communication.

Techniques that have been instinctively used by children (and more or less instinctively reinforced by their parents) in their acquirement of language skills can now be most effectively used by teachers during the primary years for the further development of children's speech skills.

All rhythmic activities; rhythm of bodily movement, rhythmic response to music, singing, and singing games, finger plays, and all rhythmic movement combined with verbal pattern are the kinds of activities that have stimulated a child's speech development from birth to school years. They can now be re-employed for that purpose in the kindergarten.

Dramatics will play an increasingly important part in language learning both as a means of impression on the part of the teacher, and as a way of expression by children.

Above all, as was true when speech began to emerge, happy social interchange between a child and his teacher and between a child and his peers will continue to provide the most important setting both for stimulating the desire to communicate and for developing skills of communication.

We may expect that many children coming to kindergarten will have attained a good deal of confident self awareness within their own family circle--perhaps also in their relations to children in their neighborhood--and are able to communicate more or less freely with them.

But coming to school brings them face to face with a larger and more varied group than they have known before. They now need to gain confidence and to develop initiative at a new and different level before they can be comfortable and feel at home again and ready for interchange within the circle of the larger group.

Speech skills so dependent on social interchange will gain in direct proportion to children's satisfaction in the interchange within the large group, made up of their peers, and in relation to the warmth of the interchange between children and their teacher.

A teacher's caring about each child, the warmth of her concern, her faith in his untapped potential, and her expectancy for its development will activate that potential as surely as a seed fulfills its purpose, given good soil and sun and rain.

THE MOST IMPORTANT LEARNING FOR KINDERGARTEN CHILDREN IS FOR THEM TO DISCOVER THAT COMMUNICATION IS A WAY OF FEELING GOOD.

As she meets her children in the fall a Kindergarten teacher might consider some such questions as the following:

> *What does each child communicate of himself?*
>
> *Does he meet me with eagerness and confidence--as a friend?*
>
> *Does he have an air of happy expectancy that seems to imply that whatever school is, it will be good?*
>
> *What means of communication does he use? body language? freedom in speech? happy interchange with peers?*

On the contrary, is there a child unwilling to meet my eye and to smile?

> *Does he respond to my verbal greeting in words?*
>
> *Even though he meets me as a stranger does he respond to other children?*
>
> *Could it be that he is actually fearful in this new situation?*
>
> *Or might it even be that he is hostile?*

We can be certain that whatever children communicate of themselves when they come to school, that all normal children have the capacity for happy interchange.

IN THE FOLLOWING PAGES WE HAVE DESCRIBED SOME ACTIVITIES WHICH ILLUSTRATE HOW A TEACHER CAN MAKE USE OF CHILDREN'S PLAY INTEREST IN MOVEMENT, RHYTHM, DRAMATICS, AND SPEECH TO INCREASE BOTH THEIR SELF AWARENESS AND THEIR FREEDOM AND ADEQUACY IN SPEECH SKILLS.

RHYTHM AND SPEECH

There cannot be a consideration of speech development nor of any form of communication without a consideration of rhythm. Rhythm and movement mark the onset of speech and characterize every aspect of its development and expression.

The spontaneous speech of children is always rhythmic. The very rhythm of it may be considered evidence that it springs from a child's own creative center; his own expression vibrating in harmony with his own organism.

A seeming lack of rhythm in movement or of speech more often than not is a symtom of a child's need. Need of physical help may be indicated or it may be that his need is for emotional security.

It is important for adults to remember that a child who seems unrhythmic may merely have not yet reached the development that enables him to conform to a group--and more especially to the rhythmic pattern and tempo set by adults.

> *A Kindergarten child nearly drove his high powered parents to distraction because he was so slow; slow in speech, slow in getting dressed; slow in everything he did.*
>
> *At school when he dictated stories to his teacher he dictated with speed and a creative intensity that was utterly unlike his behavior at home.*
>
> *Was his slowness at home a resistance to a rhythm of living that allowed him no chance to set his own pace? allowed him no time or opportunity to discover and establish his own rhythm?*

Watch your children as they walk, run, climb, hop, etc. Watch the tempo and rhythm of all of their ways of locomotion. If you will observe their movement in relation to their individual differences you will get clues to their abilities and to their needs.

A large percentage of kindergarten children do not have fully developed speech; from twenty to fifty percent according to the aspects considered by the examiner. It is likely, however, that the freedom and rhythm of a young child's speech indicate adequacy to a greater degree than the perfection of speech elements. We can expect that many kindergarten children will have "babyish" speech. But if a child works and plays happily with other children, if he responds to directions suitable to his age, if he has ideas and can express those ideas understandably, we may assume that his speech is developing normally.

The very fact that he has found his place and feels at home among other children is proof that already he has a good basis for adequate speech. In such cases, even though his speech may not be easy to understand it is likely to be spontaneous and free, and therefore rhythmic.

The rhythm and flow of a child's speech give evidence that at his stage of development he is achieving a satisfying balance between his experiences of intake and his experiences of expression; between his inner world which is evidenced by a growing self awareness and the outer world representing his home, his friends and his school.

THE RHYTHM OF NAMES

This is a rhythmic activity that is deeply related to the self. It is a fine activity for ego strengthening. Family, background and native language hopefully stand for stability and support and can be a matter of pride, but individual names are even more intensely personal. They are the labels that symbolize uniqueness and eventually label individual contributions. To draw the attention of a child to the rhythm and the beauty of the movement in his name is to recognize him for himself and to assert your expectancy for him and your belief in him.

Before you introduce the activity provide yourself with a drum having good resonance and make certain that you know how to pronounce the names of all the children.

Start with a child who can say his name clearly. "John Albert! What a fine strong name!" Play it on the drum as you say it and invite the children to say it with you. Then John plays his name on the drum as you and the children chant it.

> *As children give their names keep alert to individual differences in rhythm and tempo. Always try to catch a child's own rhythm and tempo as you play it on the drum.*

This is an activity where many individual differences become apparent. Some children are able to express the total rhythmic pattern of a name, while others may respond only to the strong beat. Certain children do not seem to be able to express the rhythm at all.

When a child cannot beat the rhythm of his name, never brand his effort as incorrect but without further comment let his hand ride on yours as you "play" his name and say it. This gives him a sense of its rhythm pattern.

There may not be time the first day to include all of the children in the name activity, but the activity should be continued at the first opportunity because it is of personal importance to each child.

> *Emphasize the value of individual names, their beauty, their strength, their gaiety, the way they move, march, dance, walk, etc.--"Charles," "Felicia," "Catherine," "Henry," "Michele"--names are different, people are different too. That is the way we are supposed to be, each person different from every other person.*

Names and Contrasting Rhythms

Choose two names of contrasting rhythms such as "David Smith" and "Elizabeth Winter". As you and the children chant the names play their rhythms on your drum.

Now repeat "David Smith" several times as you *clap* the rhythms with a clearly defined accent, Da´ vid Smith´. Have the children clap and say it with you.

Who will show how this name moves?
(keep time to it, dance to it, etc.)

Send the child who volunteers to the far side of the room and have him move toward you, while you and the children clap the rhythm and chant the name. Praise him. Praise any self initiated effort.

Who can do it another way?

You may be tempted to show the children what you mean. Don't do it. Take their ideas and stimulate them to explore in movement. Many children are already afraid to explore on their own and need to be encouraged by having their smallest contribution accepted.

Repeat the procedure with "Elizabeth Winter".

Next have the children close their eyes.

See if you can guess which name I am clapping.

Clap one of the names without saying it and have the children identify it. Clap the other name rhythm and have the children identify it.

Point up the fact that names are different. People are different too. Do not lose an opportunity to point up the fact each person is different from every other person, and that differences are highly desirable.

CAPTURING THE ATTENTION OF CHILDREN THROUGH THEIR INTEREST IN THE MOVEMENT PATTERN OF NAMES IS A MEANS OF BRINGING THEM TO A LISTENING FOCUS.

WHEN CHILDREN LEARN TO RECOGNIZE A WORD OR PHRASE THROUGH ITS RHYTHM THEIR AUDITORY PERCEPTION IS BEING REINFORCED.

Note to the Teacher
Related to Ball Rhythm:

Ball throwing and catching as an activity to be coordinated with the rhythm of a spoken jingle is described on the two following pages. The activity in its entirety should not be introduced until children have had several weeks to get acquainted with their teacher and each other. However during the first few days of school a teacher can make use of the two preliminary steps* as an opportunity to observe individual differences in childrens' responses.

Variations in confidence, freedom and rhythm of movement, eye focus and hand-eye coordination can be observed, and all give important clues to individual children.

Ball throwing and catching is a gesture of communication. If a child is willing to try to catch and return the ball according to the teacher's direction it has significance as an act of communication.

The second step described, that of the throwing and catching the ball as a child's name is spoken in greeting, gives a clue to his ability and/or his willingness to respond verbally to the teacher.

After the children have had a good deal of experience with rhythmic activities, receiving and throwing a ball, as a jingle is spoken, may be undertaken.

*1) *learning to receive and return the ball,*
2) *throwing and catching as names are spoken in greeting.*

BALL RHYTHM

The term "Ball Rhythm" as it is used in these activities refers to the throwing and catching of a kindergarten ball (approximately 30" in diameter) in time to the rhythm of a jingle.

It is true that few kindergarten children have developed ball skills, but with the teacher in control of the activity, the throwing of the ball can be so geared to a child's ability that all of the children can experience success.

The ultimate objective of the activity is for the children to be able to chant a jingle with the teacher as they catch and return the ball in time to the rhythm of the jingle.

The catching and returning the ball is a gesture of communication which is valuable in itself and the coordination of speaking and rhythmic movement is an important technique for stabilizing verbal patterns.

The first step in preparing for Ball Rhythms is to make certain that each child understands how he is expected to receive and return the ball. The children form a standing circle with the teacher in the center. The child to whom the ball is to be thrown makes a nest of his arms--open and easy--so that the ball can fly into it. He returns the ball to the teachers relaxed arms in a similar manner. At this point the entire emphasis is on making the child feel comfortable and at ease; to set the stage for his success. Consequently, in the beginning the teacher must necessarily adjust her distance from a child and her manner of throwing the ball so that each one can develop confidence in his ability to receive and return the ball.

> *Ability to catch and return the ball depends as much on a child's trust in the teacher as on his willingness to try to follow directions and on adequate coordination and eye focus. A child who trusts others is likely also to trust himself and to be comfortable and cooperative in a new situation. On the other hand, even a child who is uncertain can generally develop the necessary skill if there is no pressure and if he is approached with happy expectency.*

Next, when the teacher throws the ball to a child she may greet him as, "Hi Charles!". Charles returns the ball with, "Hi, Miss Smith!".

If a child does not respond verbally, do not comment but say it for him as he throws. He will respond verbally at another time.

After the foregoing preliminary preparation for "Ball Rhythms" has been made, a suitable jingle should be chosen for the ball rhythm activity.

Jingles with uncomplicated rhythm should be used. A number of Mother Goose jingles are suitable because their simple rhythms are those of basic bodily movements. "Jack-Be-Nimble," "Humpty-Dumpty," "Hickory Dickory Dock" have been used with success. Some teachers consider Mother Goose outdated for use with modern children, but if the jingles are presented in relation to rhythm, movement, dramatic value and, above all, fun, kindergarten children enjoy them.

Before the ball activity is presented a period or more should be spent in getting acquainted with the jingle to be used. First the teacher speaks and claps the jingle making certain that her speech is clear and rhythm definite. Then the children speak and clap it with her. Perhaps they will want to move to it or if it is suitable, to dramatize it. It should be a fun activity.

On another day the Ball Rhythm experience may be presented. Again the children are in a standing circle with the teacher in the center. The teacher chants the jingle as she throws to each child in turn who catches and returns it. The teacher's catching and throwing should be relaxed and easy; the only direction being to "keep time". She may invite the children to speak the jingle with her but it may be some time before all will develop the skill necessary to coordinate speaking, catching and throwing. Some children may not accomplish it during the kindergarten year. Nevertheless even before they are able to speak the jingle as they catch and throw, the strong auditory stimulation resulting from the teacher's repetition of the jingle is reinforced by their own movement. During such an exercise some children will not join in the speaking while the game is in progress, but will be heard repeating the jingle during their free time.

Ball Rhythms are so valuable for stabilizing speech patterns that they should be used whenever possible.

When a group of children can throw and catch a ball in time to a given rhythm they have achieved group integration in relation to that particular activity. When they are able to chant the jingle as they throw and catch the ball, the activity becomes an important exercise for aiding speech clarity and stability.

FROM INDIVIDUAL TO GROUP RESPONSE IN RHYTHM

When you are developing the ability of children in a group to respond to the same rhythm, try starting with the rhythm and tempo of individual children.

Each Person is Different

Take your drum. The children are at one end of the room with you. Select a child with good rhythm to initiate the activity. Have him go to the other end of the room. He may come toward you as he chooses--walking, hopping, running, etc.--while you accompany him on the drum. Be certain to approve his effort.

> *Another child's tempo is easier for children to follow than the teacher's, so choose a child whose rhythm is good.*

Now have two or three additional children choose different ways of moving one at a time across the room as you accompany them with your drum. If a child finds it hard to decide how he wants to move give him a choice,

> *Which would you rather do, run or hop?*

Even when a child chooses a method that has already been demonstrated it should be accepted and approved.

Eventually, each child should have an opportunity to move in his own way as you follow his rhythm with your drum. Sometimes a child too shy to move alone will be willing to choose another child as a partner. By this means initiative remains in his hands.

Find some comment of approval for each child. Emphasize the fact that each person moves in his own way.

> *Each person is himself, different from everyone else. That is much nicer than to have everyone alike.*

A Child Sets the Pace for the Group

On another day, Katie, who has good rhythm is chosen for a leader. The children are seated in a group or in a circle. Katie moves about the room and as you keep time to the rhythm of her walking with your drum you may chant something like this:

Katie, Katie, Katie is walking.
Who'll go a-walking with Katie today?
Katie chooses a child to join her.
Walking, walking, now they are walking;
Walking and talking this bright sunny (rainy) day.
The second child chooses another, and soon all "go a-walking" led by Katie and chanting with the teacher to the accompaniment of the drum.

A teacher with a degree of musical daring may wish to supply a simple melody for the walking chant. Sometimes a child will spontaneously begin to sing, and it can be included as a part of the activity.

Child leaders may set the pace for other movements such as running, sliding, galloping, skipping, etc. while the teacher accompanies the *rhythm and tempo of the leader.*

Children Enjoy Rhythms and Verbalization Colored With Dramatic Quality

One group developed giant steps to:

Fee-fie-fo-fum
I'm a GIANT
Here I come!

and fairy steps:

Tippy, tippy, tip toe
Run, run, run.
Tippy, tippy, tip toe
Here I come.

Tippy, tippy, tip toe
Arms up high.
Tippy, tippy, tip toe
See me fly!

The Children Listen

Next the teacher may play the various rhythms that the children have experienced; walking*, running, fairy steps, giant steps, etc. and ask,

Who can guess what the drum is playing?

Children may answer in words or respond in movement.

Such an approach is especially good when language is undeveloped, and fun when it isn't. It is a means of preparing a group to respond to other rhythmic activities.

The Teacher Sets the Pace

These preparatory activities can be followed by the teacher's setting the pace with her drum for the movements the children have experienced individually and with a child leader.

WHEN A TEACHER HELPS A CHILD TO APPRECIATE HIS OWN RHYTHM OF MOVEMENT BY EMPHASIZING IT AND APPROVING IT, HE IS BETTER ABLE TO RESPECT THE INDIVIDUAL MOVEMENT RHYTHMS OF OTHERS AND TO ADAPT TO THEM. IT IS A MEANS OF PREPARING INDIVIDUAL CHILDREN TO RESPOND TO THE DRUM BEAT OF DIFFERENT LEADERS.

**It seems wiser in the beginning to encourage walking rather than marching, because the movement is more relaxed, more natural.*

One teacher had her children walk with arms reaching high, palms turned to catch the sun. This brought heads and chests into position without talking about it.

MOVING TO THE RHYTHMS OF JINGLES AND POETRY

After children have had some experiences with the rhythms of names and have become aware of the individual differences in the way people move, they are ready to experience the rhythms of jingles and poetry.

Many jingles, including Mother Goose, have good body-movement rhythms. You, yourself are the initiating instrument when you demonstrate by combining clear speech with lightly accented rhythm as you read the jingle.

Among Mother Goose jingles adaptable to body-movement rhythms are:

Hot Cross Bun	Marching or walking
Polly Put the Kettle On	Running
Hickory Dickory Dock	Skipping
Jack Be Nimble	Jumping

Suppose you were to start with "Hot Cross Buns". You may accompany your speaking with the drum or with light clapping. Then have the children say it and clap with you. *Do not tell them it is a walking rhythm.*

Who wants to move to it?
Let them experiment--a few at a time.

Don't be surprised if there are children who will neither march nor walk, but who will still keep time. Praise them!

"Hot Cross Buns" could easily grow into a simple dramatization, still keeping time to the speaking of the jingle.

After they have become familiar with the rhythm of a few jingles, see if your children can identify them by the rhythm alone. There are quite a number of children who learn to listen through identifying movement patterns and yet are still unable to discriminate among speech sounds and patterns.

Moving to the rhythm of jingles prepares children to listen to poetry and to make their own poetry.

Make your own collection of jingles and poems. If you enjoy them the children will enjoy them too.

RHYTHM AND DRAMATIC INVOLVEMENT

The meaning of any expression in words is conveyed by both words and rhythm. In some instances rhythm predominates and in others, the ideas expressed.

In the two poems which follow rhythm and content are pretty well balanced in importance. With the help of the teacher's presentation they should serve to stimulate children's dramatic involvement as well as their enjoyment of the rhythms.

The Rhythm of Animals

It is easy for children to identify with animals they have observed or have known as pets. They are often surprisingly able to reproduce the rhythm of their movements. "The Old Grey Pussy Cat" can move from identification with the different movement rhythms of the cat and mouse to a dramatization of the episode indicated in the poem, and then to dramatic speaking of the poem by the teacher and children.

The Old Grey Pussy Cat

The old grey pussy cat
pussy cat
pussy cat
The old grey pussy cat
Sat in the house.

The old grey pussy cat
pussy cat
pussy cat
The old grey pussy cat
Jumped at a mouse.
-Anonymous

Introduce this poem by reading it to the children, your tone, rhythm, tempo and pauses suggesting its dramatic intent. Most of the children have watched cats when they are feeling lazy and sleepy.

Who will pretend that he is a kitty stretched
out--or curled up--and sleeping?
What color is he?
See how loose and soft his paws are.
His head is down.
His eyes are closed.
He is sound asleep.

Who will be the mouse?
What kind of eyes does a little mouse have?
and ears?
and tail?
What color is he?
Why would he come out of his hole?
How fast can he run?
etc.

Now the cat sits up.
He pretends to be asleep, but is he really asleep?
No.
The mouse comes out of his hole and
the cat jumps--at the mouse.
Does he catch him?

After they have experimented with the action the children will be ready to say it with you. You will read the story lines and they can speak the refrain with you making it soft and rhythmic like the purr of a cat.

Next they will be able to say the entire poem with you making it sound like a sleepy cat, until she jumps at the mouse.

Rhythm of Nature

Autumn Leaves

A golden leaf is falling to the ground,
Hush---hush!
With just the faintest whisper of a sound.
Brush---brush!
Leaves and
leaves
are swirling
in a shower,
Still---still.
A golden rain is falling on the hill.
-Grace Rowe

What a wonderful poem for the fall! Let the children *be* the leaves that fall to the ground. Let them use their arms, their fingers, their entire bodies.

> *One child showed with the movement of her lifted arms and her body, the spiral movement of a leaf guided to the ground by gentle air currents.*

Many children can recall the "brush" of dry leaves, one against another, as they fall, and the sound of walking on dry leaves. Then the swirling of the leaves caught by a gust of wind and settling to quiet makes a beautiful movement pattern. If children are stimulated to visualize, they easily identify with such a poem. When they have had experiences of this kind they can speak the lines with a flow of movement and a sense of imagery that is true reading.

The children would enjoy seeing a chart with the poem beautifully lettered which they could illustrate.

Perhaps a large table book could be started which would contain jingles and poems they like best to speak and which have been illustrated by the children. This is incidental reading at its best, content that has been dramatized, and visualized and experienced through its spoken rhythm.

DRAMATICS IN THE KINDERGARTEN

Dramatics and rhythm are closely interwoven in all of the spontaneous expression of kindergarten children. Dramatics at the kindergarten level is not a thing to be taught but rather to be allowed, encouraged, stimulated and observed. It must be recognized for what it is--a significant aspect in the process of children's development of language and expression.

Dramatic expression is instinctive with kindergarten age children. It is a means whereby the experiences of a child are relived and meaning is developed and anchored in his consciousness.

Imagination is brought into play and develops through children's spontaneous dramatics and with imagination their expression becomes more creative.

At the kindergarten level children should be stimulated to identify imaginatively with situations and characters, never instructed how to act or what to say.

The examples which follow illustrate how dramatic action can carry over into dramatic speech and then, at times into incidental reading.

No examples are given in this manual of dramatizing stories such as simplified versions of folk tales--"The Three Pigs," "The Three Bears," etc. Every kindergarten teacher knows that these can, of course, be dramatized directly by the children or with the help of stick, or other forms of puppets. However, when children are beginning to find their way into expression through movement and dramatics, it is best to start with "small bits". Grass moving in the wind, a bird flying, a vine growing, a wilted flower--or one gaily lifting its head--can be observed by a group in a ten minute walk and afterward expressed through dramatic movement in the classroom.

DRAMATIZING A STORY POEM
FOR THE PURPOSE OF CLEAR CONSONANTS
DRAMATIC SPEAKING AND FUN

Polly

Polly put some popcorn
In a big, iron pot.
Then she stirred the fire
So that it was hot.

Pop! Pop!
Poppety - pop!
Poppety! Poppety!
Pop
and
STOP!

-gc.

Make certain that the children have had experience with popping corn. If some of them have not, you will need to provide the experience or choose something else for dramatizing.

Read the poem with light, sure rhythm, with crisp diction, and with enjoyment. Be certain to make the final /p/ in "pop" really pop. Without talking about it you are modeling the production of clear, dramatic speech.

Now the children are ready to dramatize the story in the jingle. Of course, there is no one way. The main thing is to have them participate as directly as possible. The term "pot" may need to be discussed and also the kind of fire that would need stirring.

Who could show us how popcorn looks before it is popped?
Can you be the popcorn seed?
Now the fire is hot and the popcorn pops!
Can you pop?
etc.

Never give children any information until you have first tried to get the information from them. In this kind of activity it is important not to slow up the movement by too much discussion. However, when you are getting ideas for dramatization, be very certain that you do not show the children what to do. Help by trying to stimulate them to more complete identification with what they are presenting. In the beginning, at least, accept any relevant response. And even when the response doesn't seem relevant, remember that there may be some association in the child's mind that makes it so to him, so be careful even here. In most cases the children's ideas will be so much better than any you could possibly suggest that you will wonder what urged you to make suggestions in the first place.

The children make a circle forming the pot. Four or five (or more) are the popcorn. You will want a Polly, of course. The story in the jingle suggests the action.

Do try to keep a record of the children who have played the main characters because eventually all must have a chance to act while the others speak. Always stop the activity sooner than most children would have you do so: better an abrupt ending than that anyone be bored or restless. You are seeking a rhythm and a timing that will not tax your more immature children and yet will satisfy all of them.

After "Polly" has been dramatized it can be charted and hung up or made into a table book. Some child will enjoy illustrating it. All will enjoy "reading" it with you as you indicate the sweep of the lines from left to right. They will enjoy the slowing up of the popping corn, and then the stop. You need not be surprised if a number of the children can speak the lines as you indicate them.

ANOTHER STORY POEM

Sh

"Sh" says Mother
"Sh" says Father
Running in the hall
Is a very great bother.
Mrs. Grumpy Grundy
Who lives down below
Will be right up
First thing you know.
"Sh" says Mother
"Sh" says Father
Can't you find a
quiet game
Of some kind or other?
-James S. Tippett

Read the poem dramatically. Discuss with the children the kinds of games that are too noisy for the house.

Question them:

What kind of a person do you think Mrs. Grumpy Grundy was?
Do you think she was a real person?
Can you say "Grumpy Grundy" so that it sounds really grumpy?
Who will walk like Mrs. Grumpy Grundy?
Who will show me what her voice was like?
What kind of clothes does she wear?
Where does she live?

Who do you think was playing in the hall?
What was he (she, they) playing?

What was mother doing?
and father?

Plan with the children the space for the house or apartment.

Ask for volunteers for the characters. The children chosen for characters could act it out while the rest tell the story with the teacher.

DRAMATIZING SELECTED SPEECH SOUNDS

Kindergarten teachers and others interested in helping children develop auditory discrimination have long made use of the dramatic appeal that characterization of speech sounds has for children. The tea kettle sound, the train sound, the angry cat, the goose, the rooster, etc. have become classics in this field.

Children's response to auditory impact through their ability to identify with auditory impression and to express it in movement has not been so much emphasized. Yet for kindergarten age children, movement response to impression is the most effective means of internalizing it.

The following examples have been successfully used in getting children to respond to speech sound impressions with bodily movement. The intent is in no instance an attempt to teach a speech sound; merely stimulate movement response to speech sound impression. Teachers to whom the idea appeals will find other ways of using it.

INTERPRETING /sh/ THROUGH THE DRAMATICS OF MOVEMENT

The consonant /sh/ is an excellent one to "act out". It is a "soft" sound. It is long and smooth. It can be expressed by the entire body in different ways.

Produce /sh/ for the children. Say it several times exaggerating its softness and its long smooth movement. Question them:

What kind of a sound is it?
Is it a soft sound or a loud sound?
What does it sound like to you?

The children might say it sounds like the wind, like water running.. "a be quiet sound", etc. Stimulate their suggestions in every possible way before you make a suggestion. If you do need to suggest, give them a choice. For example:

Does it sound to you like the wind or like water when the faucet is turned on?
Who will move the way it sounds while the rest of us say it?
Who would like to do it another way?
Praise individuality of response.

Thin colored scarves of different sizes stimulate movement and imagination, and give choice when children can select the color that appeals to them.

Other consonants may be dramatized with similar procedures. Choose those that can be sounded in isolation without distortion, /ch/, /p/, /m/, /t/, /n/, /wh/, /k/, /s/, /z/, are good sounds to dramatize.

All vowels are good for dramatization. Each vowel has its own shape which can be indicated by the arms. When the vowel sound is extended in flowing tone by the teacher and children, children quickly respond to its quality in movement.

Sometimes the dramatization of a speech sound by a single child can be extended into a group activity once the movement that expresses its quality has been identified.

DRAMATIZING CONSONANT /r/ THROUGH THE MOTIVATION OF A STORY

The Magic Ring

The teacher reads the story and the children join her in the gesture and magic words taught by the king.

Once upon a time in a country far away, a king and a queen lived in a palace near a great forest. The king was a good king and the queen was very beautiful, and they loved each other very much.

The king always wore a ring set with a blue stone that the queen had given him. The blue jewel twinkled in the light like the deep blue of the far away sea.

The king often hunted in the forest with his courtiers. They rode beautiful horses and hunted with bows and arrows. They were good hunters, because they practiced at targets until they could send their arrows with true aim exactly where they wanted them to go.

One day when the king was hunting he lost the ring that the queen had given him. The king and his men looked and looked but they could not find it. The king went sadly to the queen and told her what had happened. Then the queen smiled up at him. "Don't be sad, my king," she said. "The ring I gave you is a magic ring, and it will return to you. Send one of your men into the forest and have him call, 'Ring, ring, come to your king.' The ring will roll to his feet." So the king sent one of his courtiers to the forest to do as the queen had instructed. The man went into the forest and called,

Wing, wing
Come to your king!

The ring was nowhere to be seen, but do you know what did happen? Hundreds of birds came out of the forest and circled about him. The whir of their wings made a sound like the wind.

The courtier went back to the king and told him that the ring could not be found. Then he told the king how the birds had come flying when he called for the ring. All of a sudden the king remembered. He turned to the courtier, and laughed, "I had forgotten that you came from a country where the words are pronounced differently from our way of saying them. Let me teach you so that the ring will surely come. Pretend that you have the magic ring in your hand. Each time you say 'ring' toss the ring high into the air. Let your voice sound through the forest."

The courtier returned to the forest and called as the king had taught him,

Ring, ring
Come to your king!

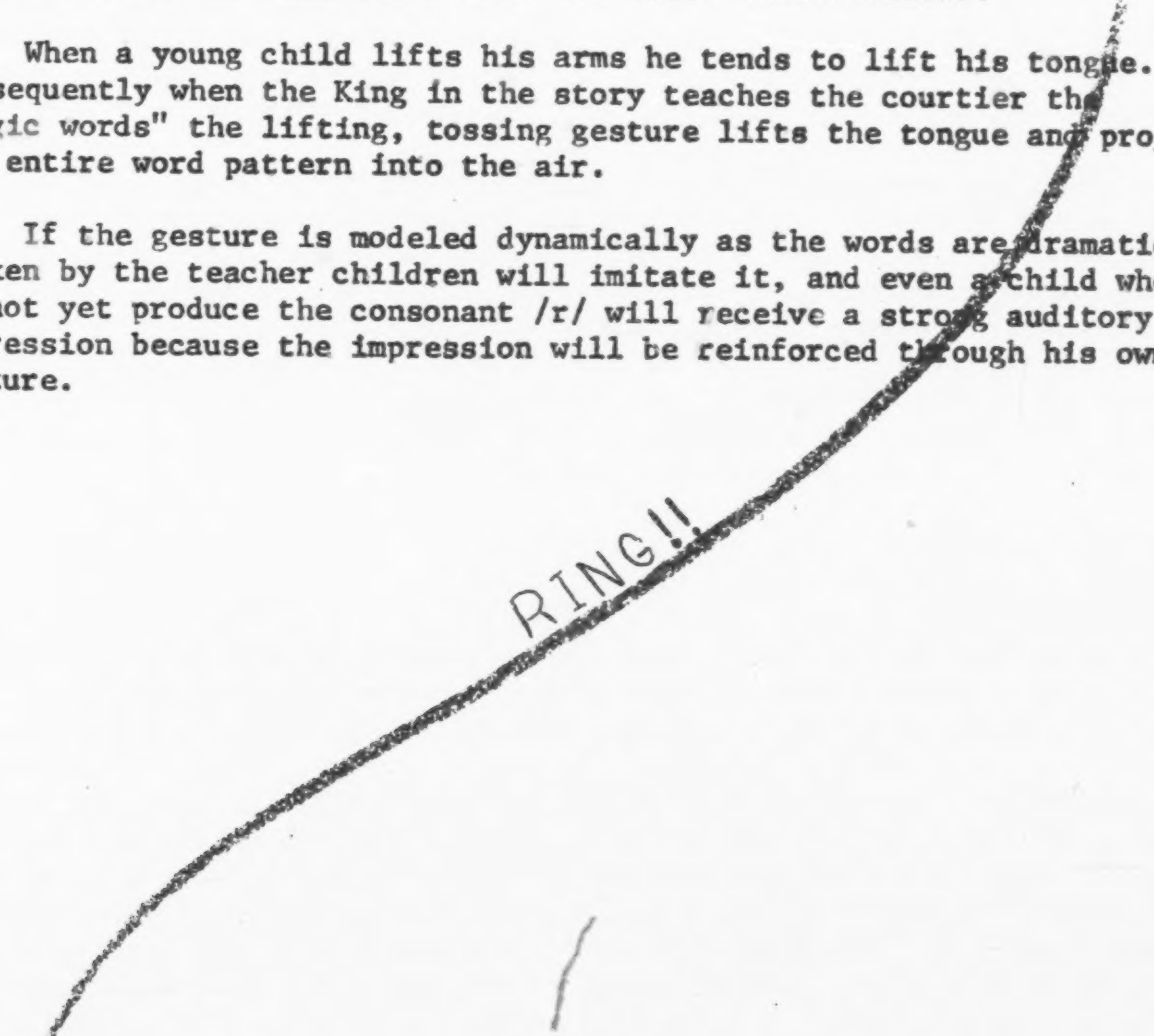
On the floor of the forest there was a rustle of leaves, and the magic ring lay glistening at the courtier's feet. Happily he rushed back to the king, and gave him the ring. The king put it on his finger never to be lost again. And so the good king and the beautiful queen lived happily ever after.

-gc.

The production of consonant /r/ in "ring" requires that the tongue tip be lifted and then relax into the vowel which follows.

When a young child lifts his arms he tends to lift his tongue. Consequently when the King in the story teaches the courtier the "magic words" the lifting, tossing gesture lifts the tongue and projects the entire word pattern into the air.

If the gesture is modeled dynamically as the words are dramatically spoken by the teacher children will imitate it, and even a child who cannot yet produce the consonant /r/ will receive a strong auditory impression because the impression will be reinforced through his own gesture.



CONSONANT /l/, COMBINED WITH VARIOUS VOWELS, AND EXPRESSED IN DRAMATIC MOVEMENT IN RESPONSE TO A STORY

The Rain

To be read or told by the teacher.

The sky was grey.
The rain fairies were talking.
"We must go quickly" said one.
"The plants are thirsty,
their roots are dry" said another.
"We must water the earth"
Said all the rain fairies:

Lah! one big drop fell
Lah..Lah..lah, lah, lah!
Faster and faster fell the rain drops
La, la, la, la, la ....
Leh, leh, leh, leh ....
Still faster they came.
Then lee, lee, lee, lee, lee, lee ....
Fast and faster.

Now hundreds of raindrops were falling,
bumping gleefully into each other as they fell.
Hundreds and hundreds of tiny rain fairies
carried their drops of rain to the dry earth
and danced with joy on their tiny feet.
The plants stretched out their roots in the
moist soil.
The flowers took a deep breath and straightened
on their stems.
The grass grew green again.
The rain fairies lifted their shining wings and
flew to their cloud home.
The golden sun came from behind a cloud and
smiled on the earth,
And the plants grew and grew and grew.
-gc.

After the children have heard the story they can dramatize it as it is read. If the teacher will emphasize the difference in vowel quality from the first big drop, "lah" to the fast falling rain, "lee, lee, lee, lee ...." the children will respond with their bodies, their arms, and their fingers.

TALKING AND LISTENING

In the foregoing pages we have stressed the importance of childrens' being physically and dramatically involved as they move through steps that lead to the perfection of speech skills. On the other hand it is equally important that they should experience times of quiet listening. There should be times of quiet listening and talking both for the teacher and the children.

If the group is small a corner, a rug--any spot that can be associated with stories and books, poetry, talking and sharing will serve the purpose of these listening-talking times together.

Children are able to listen to their teacher and to each other once confidence and faith in themselves begins to grow through having their individual expression encouraged and approved. When a child has been helped to respect and value himself he is better able to consider others and to listen to them.

Quite a number of children express themselves in speech spontaneously and easily, but there are others who do not. We need to remind ourselves that even when they express themselves in speech, the communication of kindergarten children is pretty much at a feeling level and a child's willingness to participate verbally with a group depends largely on his confidence in the teacher.

Most kindergarten children no longer require the amount of physical contact with a loved one that was so essential in their infancy. Nonetheless they need the comparable security that is conveyed through the warmth of the teacher's voice and her consistent--mostly unspoken--assurance that each one has his own place in her kindergarten family and in her affection.

These quiet periods can be used in many ways. It is a time when children can be taught to get ready for listening through the release of physical tensions (See p. 41). It is a time to talk about individual experiences, a time for discussing things that the teacher and children have enjoyed as a group. It is a time when the teacher can point up things that have gone well, when individual or group progress can be verbalized and approved, when individual accomplishments can be shared.

During these talking-listening periods the way children express themselves should never be criticized. Response should be made only to what they are seeking to communicate.

During these times for talking and listening a teacher can share her enthusiasm for books with children, she can read stories and poetry chosen for rhythm and imagery* akin to childrens' own expression at its best--and others chosen for the fun that makes for laughter together.

**A four year old playing in his yard called to his mother "There goes Peter Rabbit." The mother came out expecting to find a hopping bunny. Instead, there was a little woman with a very much receding chin tripping gaily along.*

Each teacher has stories to which her group responds most enthusiastically. They should be the property of the room and read often. Teachers are sometimes afraid to read a story more than once or twice for fear that the children will be bored. Children love to hear the stories they enjoy over and over. Stories with good rhythm patterns that can be read and reread are a means of impressing auditory patterns that have a lasting effect on childrens' language patterns. It is important, therefore, that they be chosen with that view in mind. "Are You My Mother?", , "Millions of Cats", , "The Mighty Hunter", , are types of books children enjoy because they participate in the repetitive refrains and come to have a sense of reading with the teacher--which indeed they are. When books are well illustrated a child can tell the story to the group from the pictures. The book period is a time to enjoy table books made up of the written jingles and poems children like to speak and which are illustrated by them.

The book corner is also a time for rhyming practice. Children quickly get the idea of rhyming and when the rhymes are silly so much the better. Old favorites such as "Johnny Crows Garden" and the alphabet rhymes of Edward Lear are still enjoyed. Some children invent delightful rhyming.

A kindergarten child inspired by a scrawl that had little meaning to an adult dictated to his teacher,

Jimmy Pimmy
Is a Wimmy
Elephant Pelephant
Is a Welephant
Cow Pow
Is a wow.

Such a contribution would make delightful addition to the listening-talking periods.

Finger plays must not be forgotten. It is easy to judge our modern children, so stimulated by television, as being too grown up to be interested in finger plays. Finger plays, especially those requiring the control of separate fingers are important developmental speech play. They are a combination of hand movement and verbalization and fun that children always enjoy when they are presented in the spirit of fun.

We can't conclude without considering the stories children dictate from their pictures as vital material for "Reading" material. Occasionally a story dictated by a child seems suitable for group sharing and when the child has given his permission it may be charted. While the child holds his picture, the teacher reads the story to the group--always in the child's own words.

Periods with books and sharing do much to impress children with auditory patterns that may well have a lasting influence on the rhythm, the beauty and vitality of their own verbal expression. The quality of the material used should be chosen with care.

> *A group of Mexican-American children speaking little English and having had no kindergarten experience swelled the September enrollment in a California School. The first grade teacher was in despair. What could be done with them? Most of the children were too young anyway. They wouldn't be ready to read for another year." The principal did the best he could. The best part of what he did was to find a teacher with no teaching experience but who liked children and had a background in child development. A section of the auditorium was curtained off and a rather informal classroom set up. A book period of the kind we have suggested was a daily occurrence. There were many short playground excursions which were discussed as they were experienced. As the year advanced, such experiences were charted in the childrens' words. A teacher to help with speech development made a weekly visit and left suggestions for speech activities. The children achieved great accuracy in following directions. They had many books of the table book variety and a number of pre-primers were always available in the book corner. There was however no formal teaching of reading. By Easter children were coming to the teacher in the room and following her in the hall at recess asking, "What is this word?" By the end of the year two thirds of the children read as well as the regular first grade.*

This is an illustration of an approach to reading readiness that could be practiced in many kindergartens. Incidental reading related to vital verbal experiences together with both individual and group enjoyment of books becomes the motivating force that leads from incidental reading into true reading.

GETTING QUIET INSIDE

There is no more important part of a kindergarten program than the time set apart for teaching children to release muscular tensions and to get "quiet inside".

Children come to school from various home situations and unfortunately many of them are tension producing. The speeded up tempo of all aspects of today's living, including economic and social pressures, is not conducive to relaxation.

It is not even uncommon for young children to develop stomach ulcers, an ailment we formerly associated only with harried and frustrated adults.

Relaxation has been accepted as an important basis for speech therapy and is regularly practiced in many speech clinics.

> *One little kindergarten boy came to a teacher who made a practice of regular periods for relaxation, and said, "Can't we have a quiet time? I feel all noisy inside."*

More cogent than any technique is the teacher's own freedom from tension. Her inner quiet transmitted by her voice quality, by her ease of movement and lack of hurry evokes like qualities in children. A relaxed teacher is more sensitive to children's needs and is more able to listen to what they have to say than when she is tense.

Adults can learn the art of relaxation as well as children and the teacher who wants to help children learn to relax must practice with them.

Plan a regular time for relaxation and quiet. It can easily be at the regular kindergarten rest period. It is very desirable to have the children lie down on mats during this period and have a light covering if it is at all cool.

Relaxation and quiet go hand in hand. Children need to let go physically before they can become truly quiet. Relaxed children are receptive to impression. When children are relaxed and comfortable they are ready to listen.

In the beginning the quiet part of the period will be very brief--not more than a few seconds--but eventually quiet can be held several minutes.

We need to be reminded that as muscle tensions are released, the entire being becomes more sensitive to impressions--outer and inner.

> *One teacher I have observed asks children as they learn to become very quiet, to pretend that they are dreaming. They may, or may not, wish to share what they "dream". This is a means of encouraging fantasy, of stimulating imagination and of anchoring visualization in words or in other forms of expression. These quiet periods can create a bridge between outer and inner experiencing, that gives glimpses of the inner child.*

Make your own collection of stories, poetry or music. Use a medium in which you feel most comfortable. Music is best used after physical tensions have been released and quiet held for a few seconds. It should have the effect of extending a sense of relaxation and quiet and act as a bridge to "waking up".

Some teachers sing to children and if it is your gift there is no more beautiful way to communicate to children during their rest period.

Stories should be of the "sleepy time" variety. The content should never be stimulating but suggestive of quiet.

A few examples of materials which have been used successfully with kindergarten children, follow.

A SLEEPY TIME STORY

Little Seeds

Once upon a time there was a gardener. He grew the most beautiful flowers in all the world, because he knew a magic. He made ready his garden beds, all soft and warm and comfortable, and he saw that a little seed was in each cozy bed. Then he made his first magic--his first singing magic:

Little seed, little seed,
In your soft garden bed,
Close your eyes, close your eyes.
Little seed, little seed,
In your bed by the wall,
Close your eyes, close your eyes
If you want to grow tall.

Now, all the little seeds did so much want to grow tall that they all closed their eyes--so easily--and the gardener said, "That's good!" Then the gardener made the second magic--his second singing magic:

Little seed, little seed,
In your soft garden bed,
Make your hands quiet, make your feet quiet.
Little seed, little seed,
It won't take very long,
Make your hands and feet quiet
And you will grow strong.

Now, all the little seeds did so much want to grow strong that they made their hands very quiet and they made their feet very quiet, and the gardener said, "That's good!" Then the gardener made his third magic--his third singing magic:

Little seed, little seed,
In your soft garden bed.
Wait for the rain, wait for the sun.
Little seed, little seed
By the green garden wall,
Wait for the rain, wait for the sun
And you'll grow strong and tall.

Now, all the little seeds did so much want to grow strong and tall that they lay very patiently and very quietly, and they waited for the rain and the sun. Their eyes were closed, and their hands and feet were quiet, and they rested easily as they waited--and they waited--and the gardener said, "That's good!"

One say, they heard, "Pitter-Patter, Pitter-Patter, Pitter-Patter, Pitter-Patter, Pitter-Patter", and they knew it was the rain. And the rain touched their foreheads with her lovely, cool fingers. They felt her soft, cool fingers on their closed eyelids and it made them feel so cool and comfortable all over. They rested quietly and enjoyed the lovely, cool, comfortable feeling.

The sun came up and when he saw the little seeds so quiet and comfortable, he was so pleased that he smiled--a big, warm, friendly smile. And the little seeds felt that warm, friendly smile right in their middles. And the warmth ran up into their shoulders, and down their arms, and out through their little fingers, and it made their fingers tingle. And the nice warm feeling ran from their middles down their legs and down their feet, and out through their little toes, and it made their toes tingle. They were glad because they knew that the warm, tingling feeling was strength. They rested quietly and the rain came again with her cool touch, and the sun came again with her warm, friendly smile, and the little seeds were quiet--and they knew they were growing tall and strong.

One day, the gardener walked in his garden, and he said, "My these are good seeds! They have been so quiet, and rested so easily, I think they are ready to grow into a garden". Then the gardener made a magic--his last singing magic. He sang:

Little seeds, little seeds,
In your soft garden bed,
Open your eyes, open your eyes...

And--the little seeds did!

The gardener sang:

Little seeds, little seeds
In your bed by the wall,
Stretch your arms out wide! ...

And the little seeds did!

The gardener sang:

Little seeds, little seeds,
By the green garden wall,
Stretch your legs down deep! ...

And the little seeds did!

Then the gardener sang:

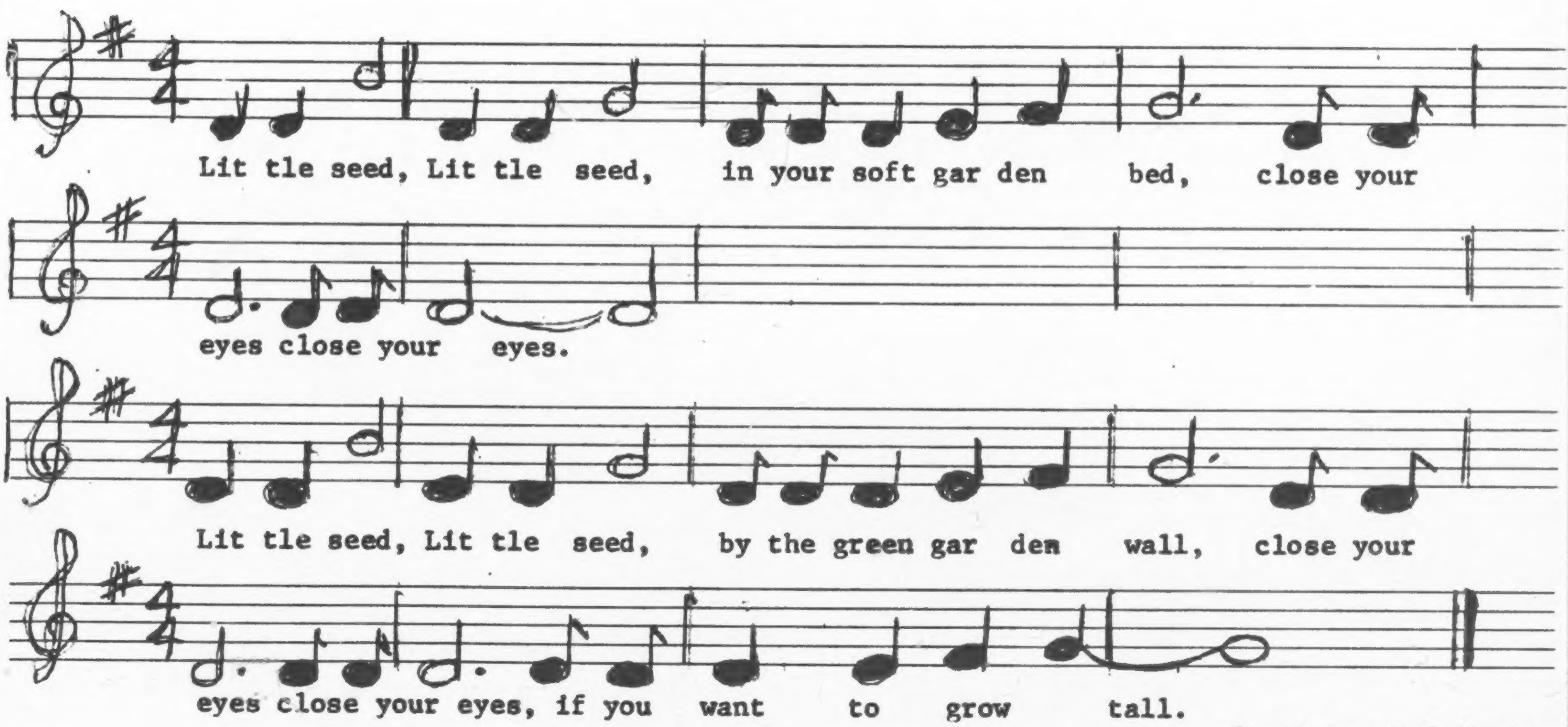
Grow up, grow up, grow up!

And the little seeds reached up their strong arms to the sky, and they stood tall, tall, on their strong legs, and they turned up their little faces to the sun. And the gardener said, "Well! I think this is the very best garden I've ever planted!"

And it was!

-Constance Del Monte

LITTLE SEED


Lit tle seed, Lit tle seed, in your soft gar den bed, close your
eyes close your eyes.
Lit tle seed, Lit tle seed, by the green gar den wall, close your
eyes close your eyes, if you want to grow tall.

-Constance Del Monte

RELEASE OF MUSCULAR TENSION

Playing Rag Doll

I'm a loose rag doll!
I have no bones.
My legs are loose and easy.
My arms are loose and easy.
My neck is loose.
All my body is loose.
I'm a loose rag doll.
-gc.

A Raggety-Ann doll or any rag doll that demonstrates a "lack of bones" helps the children understand what is meant by being loose.

Children can pretend to be rag dolls. If they are lying on mats the teacher can take hold of a child's hand and shake his arm to see if it is very loose. She can lift his leg a few inches and drop it to see if there is any resistance,she can move his head from side to side to demonstrate the looseness of his neck. Usually there are a few children who can demonstrate what is meant by looseness. Such children make the most effective teachers.

After the children have some idea of what is meant by looseness the teacher can repeat "Playing Rag Doll" as they lie on their mats. Her voice and her body should suggest ease and quiet relaxation. She should pause long enough after each line for the children to respond by getting looser and looser.

> *One teacher has a little Pluto dog that can be manipulated into various postures of tension or relaxation. As he talks to Pluto the legs let go, the neck, the tail--then he asks the children, "Can you be good resters like Pluto?"*

ALTERNATE TENSION AND RELAXATION

Alternate tension and relaxation is often helpful in aiding children to become conscious of what is meant by being relaxed, loose and easy. "Tight and Loose" is to be read or spoken by the teacher as the children lie on mats or are seated on chairs or on the floor. The teacher's voice should transmit the desired tension or looseness.

Tight and Loose

Make fists of your hands!
Pull them tight!
Tighter, tighter, tighter!!
Teacher's voice suggests tension of pull.

Now let go!
Very loose!
Teacher's voice suggests great relaxation.

Curl up your toes
Inside your shoes,
Make them tighter, tighter, tighter!
Now let go--!!
Very loose.

Tighten all your body--
Feet! Hands!
All your body--
Tighter, tighter, tighter!!

Let go,
Very--loose,
Looser, looser--looser.
Put your head down on your table,
Get looser--looser--looser
Close your eyes and get very quiet.
Quiet held about 3 seconds.
Now sit up, yawn and stretch!
Softly and quietly.

POEMS TO BE READ BY THE TEACHER
AFTER THE CHILDREN ARE RELAXED

Little Yellow Duck

The little yellow duck is taking his nap;
Sh! everybody. Just whisper--don't talk!
He's worked all day and he needs his rest,
Sh! everybody. Just tiptoe--don't walk.

The little yellow duck has been down by the pool
Watching the minnows swim;
And up by the beehive on top of the hill--
A long, long way for him;

Then by the brook where the thirsty cows
Come down to drink and wade
And nibble the grasses along the edge
And rest in the willow shade.

So the little yellow duck has been busy today.
Sh! everybody. Just whisper--don't talk!
He's all tired out and he needs his rest,
Sh! everybody. Just tiptoe--don't walk.
-Anonymous

Quiet

Your feet have done so much for you--
  Jumped and skipped and run for you.
Give them a chance to rest for you!
Play that they are sleeping--
  Quiet feet are sleeping--

Your hands have donw so much for you--
  Carried and lifted and thrown for you.
Give them a chance to rest for you
Play that they are sleeping--

Your eyes have done so much for you.
  Looked and looked and looked for you.
Give them a chance to rest for you.
Play that they are sleeping--
  Quiet eyes are sleeping--

Your body has done so much for you
  Lives and sings and shouts for you!
Give it a chance to rest for you.
Play that it is sleeping--
  All your body is sleeping--
-Ruth Brace

This poem is to be read by the teacher. There should be a brief pause before the last line in each verse. The last line should be given very quietly.

FINGER PAINTS AND POSTER PAINTS

One of the most natural ways for kindergarten age children to communicate is, through their art expression. There is an artist in all of us, and it speaks through children of kindergarten age. Children are artists of varying degree of course but all have the capacity to express through color, and, later, through form. If they are free in their expression, they always express with rhythm and balance.

Finger Painting

Finger painting has a special value for kindergarten children. The kindergarten age child is close to the world of fantasy. There is a thin wall between this world and that of reality for many of them, perhaps for more of them than we have guessed. Fantasy adds richness to reality, but it must be channeled through opportunities for expression. Finger-painting is one of the best mediums for bringing the vagaries of fantasy into form. It provides sensory stimulation as satisfying as mud and water and with the added dimension of color.

Children who have been over directed particularly need this experience. Many times they resent the messiness of it, but when they can be persuaded to abandon themselves to it, they often swing to the other extreme.

> *One boy who for days worked only with the fingertips of one hand, when he finally let himself go, covered his arms to the shoulders with his olive green mixture.*

Ruth Shaw who introduced finger painting to the public schools gives the following suggestions to the teacher.

> Protect clothing and provide an area where children can stand and have complete freedom of movement as they paint.
>
> Encourage children to experiment with movement, to use the palms, the sides and the heels of their hands, to cover their paper and to make big swings--paint big!
>
> If you can provide the three primary colors and in addition, brown and black, you get possible clues to individual differences in children's reaction to color. Let them choose *one* color at first and learn to handle wetting the paper, judging the amount of paint, and cleaning up when they have finished.

Finger Painting (Continued)

If paints are used with starch it should be mixed before the children begin and should be thick enough to give sensory satisfaction. Primary Colors with the addition of black and brown give the fun of experimenting to get different colors.

Encourage them to verbalize as they paint. This you can do by working along with them. Verbalize as you are showing the technique for handling materials:

> *I run my paper through the water, I hold it up by two corners and let it drip--*
>
> *Then I spread it out on the table shiny side up smoothing from the center and lifting the corners to get out all the wrinkles.*
>
> *I choose one of my favorite paint colors. I take enough--but not too much and spread it all over the paper--I use both hands--I spread all the way to the edge.*
>
> *I can use both hands, the sides of my hand, the heel of my hand, my fingers, etc.*

Following a Demonstration the children are ready to paint with the teacher. An aid or an older boy or girl to assist until the technique of handling materials is established is a great help. Pictures can be spread out on newspapers to dry or can be clipped to a wire strung for that purpose.

Invite the children to name their pictures. Do not suggest that it looks like something to you.

> *This is your picture.*
> *No one but you can give it a name.*

At first a child may not wish to name his picture. Do not pressure. Take every chance to point up the individuality of each person's painting. You can find something to praise about each one.

Finger Painting (Continued)

As the children become skillful in handling the materials, more and more of them will respond to the teacher's invitation to tell the story. The story may not seem to relate in any way to the painting, but the act of painting with the fingers often releases feeling that will be put into words. Record a story or painting as it has been given without change. Often times verbal expression following painting has unexpected beauty--perhaps just a word or a phrase--but make note of it. You are watching for clues to the inner child.

Observe the children who do much erasing of what they paint. Is what they erase of significance to them? If they have a desire for privacy, respect it, but observe.

Make finger paint available throughout the year. Some children seem to paint themselves out after awhile, but others respond to it for a longer time.

Finger Paint Recipe

1 cup liquid starch
6 cups water
1/2 cup soap chips

Dissolve the soap chips in the water until no lumps remain, then mix well with the starch and remaining water.

Poster Painting

Poster paints and an easel are easier to handle than finger paint and not so messy. Childrens' paintings frequently stimulate wonderful stories. Children are almost always willing to tell the stories of their paintings when they are sure that they will be respected and accepted as given. Again we repeat that their dictated stories should never be changed in any way. If there is time the teacher can read the story back and ask, *Is that the way you wanted to say it?* When a teacher considers the story suitable for sharing with a group she should ask a child's permission.

It is true that one teacher cannot have time to take down many stories, but two or three each week will help make the rounds of the group. Sometimes stories can be dictated into a tape recorder and transcribed later. A mother aid or even an older child can act as a child's secretary. It is vital, however, that such helpers should be able to establish rapport with children because when a child dictates stories he is communicating and communication requires an atmosphere of warm interchange. He is communicating in words that have drawn vitality from something that is deeply himself, and the one who writes down the words must step gently and with respect lest a child retreat and close the door.

TAKING STOCK

If the activities suggested for Part One have served their intent, it is likely that, in general, the children have enjoyed them and have gained freedom and confidence in expressing their feelings, experiences, and ideas.

What about you, the teacher? Are you becoming more sensitive to the needs of those children who haven't gained as much as you would have liked?

In which activities are they happiest?
Happiness signifies an active response of the self.

What are their positive personality traits?
If you have identified positive traits it signifies that you expect them to develop.

Physical movement? free? or does it lack ease and rhythm?

Speech rhythm? free? or hesitant, hurried, cluttered?

A second-grader, who was himself getting speech help, said of another child in his group, "He talks like he was walking on rocks."
It was a beautifully accurate description.

Are there any with exceptionally soft voices?
How about loud, aggressive voices?

Which ones are still more secure with adults than with their peers--or perhaps with peers rather than adults?

Very shy children? or children unusually self-conscious?
Either of these qualities could be indicative of unusual self-awareness and point to the need for emphasis on expressive activities.

Those children who are slower in general development than you--and their parents--might wish, are not necessarily lacking in capacity. Indeed, certain of them may be unusually sensitive and imaginative. Some are highly individual. Among them also may be found those the English speak of as "The late bloomers."

A first-grade teacher, very much aware of those moving at a slower than average pace, remarked that among them were her most creative children.

PART TWO

GOALS

We are now ready to consider some specific techniques for aiding speech production, which, hopefully, will lead into the kinds of skills that are basic to writing and reading.

Most of the speech problems that concern teachers--and parents of kindergarten children--are related to the production of consonants. While the activities suggested in this section are primarily slanted toward consonant production, experience with vowels is provided for by means of rhyming, reading lips and through their inclusion in the various sentence patterns for the practice of standard English.

At this point we are not concerned primarily with the teaching of "sounds" as in phonics, but in providing a series of graded experiences to aid in the production of consonants as they occur in words and for their practice in verbal sentence patterns.

Through being guided to associate the production of specific consonants with their movement, their shape and their dramatic quality, kindergarten children are able to discover important phonetic principles which can, later, be linked with the symbols of writing and reading.

In planning a program aimed toward better speech production for all of the children in a kindergarten group, it is advisable, in both Sections One and Two of Part Two to present the consonants in the general order of speech development; the general order in which they are acquired as a child is learning to talk. This means that we begin with the ones easiest to produce and progress to those requiring finer coordination as given in the following sequence:

/p/, /b/, /m/; /w/, /wh; /f/, /v/; /t/, /d/, /n/;

/k/, /g/, /ng; /h/; /y/; /th/ (voiceless), /th/ (voiced);

/l/; /sh/, /zh/; /ch/, /j/; /s/, /z/; /r/.

Each kindergarten group is likely to have a few children who do not yet produce all of the consonants clearly. However if the suggested order is followed it is likely that by the time the more difficult consonants, such as /s/ and /r/ are presented, all of the children will be able to produce them even though they may not use them consistently in spontaneous speech.

For descriptions of English consonants see pp. 220-242.

SECTION ONE

Practicing Sentence Patterns and Developing Clear Consonants Through Fun With Toys and Other Objects

Introductory Statement

The objective of Section One is the production of accurate consonants and experience with patterns of standard English.

The association made between the consonants emphasized in speech production and their letter symbols is incidental but purposeful.

While our emphasis is chiefly on consonant production many children entering kindergarten have already had experiences with letters through alphabet blocks and alphabet books and recognition and approval of what children already know is highly desirable. Suppose Henry recognizes the letter "P" on the bag in which the objects for experiences with /p/ are stored. The teacher might well give some such answer as,

> *Thank you, Henry, that is the letter "P".*
> *I'm glad you reminded us.*
> *You will learn more about letters later and*
> *learn to write them and to write words and stories.*

At this point when anything is said about letters in relation to these lesson units it is highly desirable that it come in response to a child's discovery.

Teachers need to be reminded that the relationship between sounds and letters is not a consistent one. Speech sounds are spelled variously. The spellings representing consonants in these lesson units are the spellings customarily used when phonetic symbols are not employed.

More important than emphasizing letters--especially at the beginning of the kindergarten year--are the stories that children dictate from their experiences or from their painting or drawing and that are written down by the teacher or some other person and read back to them--and sometimes shared with others. Then too there are the poems which they have enjoyed that have been charted or made into table books (See p. 39).

The best way for kindergarten children to become acquainted with letters is through learning to write them, and quite a number of children may be ready to do this later in the year.

Patterns of Standard English

These activities are intended especially for children who need experience with patterns of standard English. Among them are children with non-standard English, foreign language background, and those lagging in speech development. Nonetheless, even preschool children who do not need the practice with sentence patterns will enjoy these activities and find them interesting. All of the children will profit from the emphasis given to clear production and from games stimulating observation, memory and grouping of objects related to a specific consonant.

Consonant production is implemented by means of toys and objects which are selected to give practice to specific consonants. Other aids to production are the movement devices and hand dramatizations described under "Descriptions of Consonants," (pp. 220-242).

Sentence patterns are practiced in relation to the rhythm and intonation patterns of standard English reinforced by clapping and gesture.

Every effort is made to maintain the spirit of play and make believe so important to kindergarten children and yet to provide a consistant sequencing of activities that lead toward the ability to produce and use speech patterns of standard English.

The Role of the Puppet-Clown

Experience has proved that a puppet-clown that can be manipulated is a valuable addition to the speech activity environment, and the design for the lesson units include him.

A clown is an especially good symbol because he is not bound by sex, color or race. Behind his mask he seems to carry an aura of magic. He creates the link between a child's world of fantasy and the outside world represented just now by the classroom. (Children who may find it difficult to respond verbally to an adult are frequently able to enter whole heartedly into an atmosphere of make believe and to communicate freely in the company of a make believe companion such as the puppet clown).

> *A first grade child came to me one day to ask about "Dopey", my current clown. "You know," he said, "Some of the kids in the kindergarten think Dopey is a real person." I always felt he was asking, "Is he?"*

Selection of Toys and Objects

> *Objects rather than pictures are a must for the children who need the experiences described in this section. Objects lend vitality to practice and stimulate verbal response far more than pictures.*

In most cases, suggestions are made for a selection of toys and objects to represent the consonant being emphasized in three positions; initial, medial and final (pig, puppy, top). However in a few instances a consonant does not occur in all three positions in standard English; for example, /ng/ is never initial, /w/ is never a final consonant.

When possible, two or three objects should be chosen to give practice to the final consonant. This is especially important for /p/, /t/, /k/ because their characteristics are best demonstrated in the final position (top, hat, rock).

In general, the choice of objects has been made to demonstrate the production of a single consonant rather than a consonant blend (pan rather than plate etc.). In the development of speech the mastery of single consonants precedes blends. The important consideration is that the activities be paced so that all the children can experience success.

Suggestions for toys and objects for various lesson units have been made on the basis of a collection used successfully with many groups of children. However, the selection will of necessity depend on what is available and on the stage of the speech development of a particular group.

If the toys and objects to be used in a lesson are small enough to fit into the clown's pocket or in a covered basket or box so that they can be brought out one at a time, it challenges attention and keeps the children's interest at a high point of expectancy.

Children are invariably attracted to the clown and want to play with him. It has been found that the clown and the objects associated with the speech production activities are more effective if they are reserved for that purpose. Their dramatic appeal should not be dissipated through becoming commonplace.

A discussion of lesson phases illustrated by the first lesson unit "Experiences with /p/" follows.

DISCUSSION OF LESSON PHASES

As we set the stage for activities leading toward the development of clear consonants and patterns of standard English, the environment plays a significant role. The area of the classroom assigned to books and story telling, music and poetry, to the happy interchange between children, and between children and their teacher is ideal. Such a spot is associated with enjoyable experiences and is right for the initiation and the practice of the activities described in this section.

The purposes of the various phases of a lesson for consonant production and practice in sentences of standard English are described below. Each lesson phase is an aspect of the over-all plan for accomplishing the purpose of the unit. It is important that before proceeding to a specific lesson, the teacher read the descriptions of the various phases in their entirety. The lesson phases are illustrated by the first lesson unit, "Experiences with /p/", on the opposite page.

Getting Ready

The Teacher:

It is very important that before presenting a lesson the teacher review the production of the consonant to be presented. This will help to make clear the purposes of the various devices for aiding production and should provide a basis for guiding the children to discover what is needed for the production of each consonant. A description of all consonants is given on pp. 220-242.

A second aspect of getting ready is a careful reading of the lesson unit and the assembling of all materials needed for presenting each phase.

The Children:

For the children, "Getting Ready" is perhaps the most important part of the lesson. They should be helped to become relaxed and happily expectant; they need to be brought to a listening focus.

Bringing a group of children to a listening focus may be accomplished in various ways but the clown is an ideal helper for the series of speech activities in Section One. Children identify easily with him so that eventually listening, seeing, breathing, talking and thinking--all important to speech production--become part of the routine that they associate with him.

EXPERIENCES WITH /p/

GETTING READY

Teacher: *Reviews the production of /p/. (See p. 220)*

Assembles: clown; toys and other objects (pig, powder, puppy, cup, pipe, top); bag labeled with P; a narrow strip of paper to demonstrate the puff of air that results when /p/ is produced

Children: *Get acquainted with the clown.*

Teacher: *I want to introduce a friend of ours. Bobo is one of our helpers. He is a puppet-clown. He can say, "Hi." to you.*

Teacher demonstrates with Bobo's hand.

He can nod his head.
He can wave good-bye.

Teacher demonstrates.

He has a good head. He thinks with his head.
He helps us remember some things.

Teacher touches Bobo's ears.

He helps us to remember that we have ears to ________.

Teacher pauses for children's response.

Yes, we have ears to hear with.

Teacher touches Bobo's eyes.

And eyes to ________ with.

The children respond.

Eyes to see with.

Teacher touches Bobo's nose.

A nose to ________ with.

Smell, breathe

A nose to breathe with.

Teacher touches Bobo's mouth.

And a mouth to ________ with.

Children respond.

A mouth to talk with.
And a head to think with.

Thinking is a concept that will be extended as time goes on so be certain to supply this aspect. As nearly as possible let the children's response be the basis of your future routine of "getting ready" with Bobo.

DISCUSSION OF LESSON PHASES

Naming and Clear Production

Naming gives the teacher important clues to the speech and language of individual children. The objects selected to emphasize a particular consonant are hidden from view in the clown's pocket or in a covered box. This creates expectancy. They are taken out one at a time by the teacher and named by the children. The same object may be given different names by different children. These differences give clues to background vocabulary and can become a basis for enlarging and extending the vocabulary of all of the children.

If any child is unfamiliar with a particular object, time should be taken to demonstrate and discuss use and function; to develop some conceptual background. It should be noted that occasionally it may be necessary to consider the difference between the real and the representational; for example, a toy mouse is not a real mouse.

Because the word "object" will be used frequently in relation to these activities its meaning should be clear. In the beginning much can be understood from the teacher's regular use of the term. Later it is possible that the children themselves can arrive at distinguishing differences; for example, between objects and people, toy puppies and real puppies etc., which can be extended into further classifications at a later time.

As children name the lesson objects--as well as at other times--pronunciation should be carefully noted. Children often confuse words that are similar, (car, card; sick, six etc.). This points up the importance of accurate production.

By starting with consonants easy to produce,accurate production is almost always possible. Consonant production is reinforced by movement devices, dramatization of the sound with the hands and the auditory bombardment that results from repetition. Reading lips to be discussed later is also an aid to speech production.

In "Naming and Clear Production" consonants are generally presented and practiced within the context of a word. A consonant or vowel produced in isolation is different in quality than when it is part of a word or a pattern of connected speech.

> *When a child does not respond verbally in this activity, say the word for him and at the same time tap the rhythm--even a single syllable--on his palm. Do not make it too serious--smile.*

EXPERIENCES WITH /p/

NAMING AND CLEAR PRODUCTION

Teacher: *Bobo has brought us some surprises. He has a big pocket and he keeps some things in this pocket.*

Teacher shows pocket. She keeps an air of expectancy, a secret to be shared.

One by one the toys and other objects are held up and the children are asked to name them. Each time an object is named the teacher holds a narrow strip of paper in front of her lips, repeats the name of the object and places it in full view on the floor or table.

Begin with the objects having names ending with /p/ (cup, top, pipe). It is easier to demonstrate a strong movement of the paper on the final sound.

There is no need to comment. The fluttering of the paper as /p/ is produced demonstrates one of its important characteristics--the puff of breath following the blocking of the breath in the mouth. Because this is a demonstration of movement, most of the children will remember it in relation to the objects presented.

A child is now selected to choose one of the objects to hold. The teacher holds the strip of paper before his lips and asks him to make the paper move as he names the object. If the child is unable to demonstrate the puff of breath the teacher demonstrates for him without comment. He may be invited to take another turn but there should be no insistence on it. He will respond later if it is expected. A similar procedure is followed with other children.

GIVE CHILDREN A CHANCE TO CHOOSE WHENEVER POSSIBLE. IT ENCOURAGES INITIATIVE AND JUDGMENT BOTH IMPORTANT IN DEVELOPING INDEPENDENT ACTION.

DISCUSSION OF LESSON PHASES

Sentence Patterns

Most of the games for this lesson phase invite response in complete sentences. If a teacher insists on complete sentences when children are expressing themselves spontaneously, they quickly lose their ability to respond freely, and as themselves. However, complete sentences can be part of a game-like situation structured for that purpose.

When sentence patterns are practiced, it is the over-all rhythm that is emphasized, not individual words or sounds. Very often individual sounds sharpen within the rhythm of a sentence.*

The term "sentence rhythm" as it is used in relation to the activities in Section One refers to the movement and melody pattern characteristic of standard English.

The sentence rhythm of any spoken language or dialect is the movement pattern which relates sentence segments into a meaningful whole. Intonation, stress and tempo are integral parts of sentence rhythm but the rhythm itself is the characteristic movement Gestalten of a language or dialect underlying the expression of an idea.

Consequently it would appear that in the acquiring of a new language or dialect the characteristic rhythm patterns of the language or dialect may well be significant not only in relation to verbal expression but also because of the close relation between sentence rhythm and the underlying meaning of the sentence.

When a teacher presents sentence patterns she should remember that a good teacher is a good "ham". She is presenting not only a rhythmic pattern but a dramatic one. Whether the sentence rhythm is expressed by clapping or as a conductor indicates a musical phrase, (See p. 73) her gestures should be both dynamic and precise. A skill is being established and it must be emotionally satisfying to the children. It must be fun.

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* *A teacher working in a speech clinic with a child with cerebral palsy, was unable to get him to produce a certain consonant. Later he was observed in a group where the children accompanied their singing with simple rhythm band instruments. He had no trouble in producing the same sound within the total rhythmic pattern.*

EXPERIENCES WITH /p/

SENTENCE PATTERNS

Please bring me the __________.
Here is the __________.

If "Sentence Patterns" are to be practiced at a period other than "Naming", before you begin give the children an opportunity to recall the objects Bobo had in his pocket. As each is named let a child again demonstrate the fluttering of the paper as /p/ is produced.

Teacher: We are going to play a game with these objects.
I will say, "Jimmie, please bring me the pipe".
Jimmie brings the pipe.
Jimmie's part of the game is to say, "Here is the pipe".
Jimmie repeats the sentence.
Then I will say, "Thank you".
Teacher puts pipe on table.

When you are presenting the sentence "game" for the first time select a child to demonstrate who will be most likely to give the desired response.

Teacher: Let's practice, "Here is the pipe".
Clap it with me.
Children and teacher clap and repeat the sentence pattern.

A new child is chosen and the same procedure is followed. Each time the object is returned to the table the teacher and children repeat the sentence pattern as they clap the rhythm.

If a child does not respond with the expected sentence pattern, the teacher may say it for him as she taps the rhythm on his palm. He should not be asked to repeat it. He is getting auditory impact along with the rhythm.

SPEECH EVEN IN PRACTICE SITUATIONS SHOULD
BE INVITED BY THE TEACHER--NOT PRESSURED.

DISCUSSION OF LESSON PHASES

Reading Lips

Reading lips is a visual stimulus. It is another avenue to accurate production. To recognize visually the over-all rhythm of speech and the shape of consonants and vowels is an aspect of discrimination that is important for all children--not just those with dulled hearing.

To observe the lips requires attention. Certain children may not pay attention because they have been over directed. It is possible that they have shut off listening. Such children must be helped to develop the attention needed for the development of patterns of standard speech, and the ability to read lips is one technique for its accomplishment.

Observe the children who read lips especially well. It may be that they are just unusually alert. Occasionally, however, a child will have developed lip reading skill unconsciously in order to compensate for a hearing loss. Consequently this possibility should be checked in other situations and if such a loss is suspected the child should be referred to the appropriate agency for a hearing test.

EXPERIENCES WITH /p/

READING LIPS

Teacher: *Let's name all of the objects again.*
They are named.
Bobo helps us to remember that we have eyes to see with. See if your eyes can help you guess what I am saying.
Teacher gives "powder" without voice.

After the "powder" is identified it is put into the bag marked with P. The same procedure is followed with the other objects until all are identified.

When a child is unable to interpret "speaking without voice" have him come close to you, repeat the name of the object in a very soft voice, then again without voice. In the case of a word such as "powder" where there is a definite rhythm, tap the rhythm on his palm as you "shape" the word without voice.

Reading lips is a new experience for most children; consequently, pace your steps so that each child can be successful.

Ball Rhythm

A description of Ball Rhythm as it is used in the lesson units is to be found on pp. 19-21.

Ball rhythms are included in the lesson phases because they are important in the development and stabilizing of speech patterns.

Ball Rhythms can best be presented at times when a change of pace is needed, possibly two or three times a week. Ball rhythm jingles representing all of the consonants are presented on pp.   . However, Mother Goose jingles or any others having a "back and forth" rhythm can be used.

No one of the lesson phases is so important both for voice projection and for stabilizing speech patterns as the throwing and catching of a ball in time to the rhythm of a jingle.

Recall

Recall as it is used in the lesson units in Section One refers to objects presented in relation to a specific consonant. Children usually remember the objects when they have experienced them in connection with the various activities of the lesson phases.

In the beginning, the time between presentation of the objects and their recall should be short; perhaps at a later time of the same day on which the objects were presented--or on the following day. This insures success for everyone. Later the time interval between presentation and recall can be longer.

When a teacher is attempting to stimulate recall it should be done as a game like challenge: Holding the bag labeled "P" she might ask, *Do you suppose you can remember all the objects Bobo brought today (or yesterday)?* As the objects are recalled they can be placed on the table and when all are named, returned to the bag.

As the lessons progress the objects presented at the previous lesson can be recalled before the new lesson is presented and before the "Bobo Routine".

When two groups of objects (/p/, /b/) have been presented they can be mixed up on a table and a volunteer asked during a "free choice" period to group the ones that belong together and return them to the appropriate bag. As many as three groups of objects could be mixed up in this manner and placed by various children in their original groupings. Two children working together can often help each other.

When children are able to remember a group of objects related to the production of a specific consonant, they are being prepared for the sound discrimination needed in phonics.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /p/

Open them, shut them,
Open them, shut them,
Give a little clap.
Open them, shut them,
Open them, shut them,
Fold them in your lap.
-One Hundred and One Finger Plays

RECALL

See procedure p. 67.

IT IS NOT EXPECTED--
ESPECIALLY IN THE BEGINNING--
THAT ALL LESSON PHASES WILL BE PRESENTED
AT ONE LESSON PERIOD. THE TIME GIVEN TO
A PARTICULAR LESSON PERIOD MUST BE
ADJUSTED TO EACH GROUP.

EXPERIENCES WITH /b/

GETTING READY

Teacher: *Reviews production of /b/. (See p. 221)*

Assembles: clown; toys and other objects (banana, boat, baby bottle, tub or cub, taxicab); bag labeled B.

Children: *Bobo routine. (See p. 60)*

Teacher & Children: *Bobo helps us to remember:*
We have ears to hear with,
eyes to see with,
a nose to breathe with
and to smell with,
and a head to think with.

NAMING AND CLEAR PRODUCTION

See procedure p. 61.

Teacher: *Bobo has some new objects in his pocket today. What do you suppose they are?*

Teacher pauses an instant and then takes the toy taxicab from Bobo's pocket. The children name it and the teacher repeats "toy taxicab" producing a clear /b/.

Watch and listen!

We are going to say "cab" with our hands. Show me the palms of your hands.

The teacher clarifies the meaning of the palms of the hands.

We will pretend that we are putting the name "cab" between our palms.

We press hard and let go.

The teacher pronounces "cab", pressing with her fingers and releasing the pressure as /b/ is pronounced. (See p. 221)

Let's do it again.

The teacher and children repeat the hand movement as they pronounce "cab". The same procedure is followed with "tub" (or "cub").

EXPERIENCES WITH /b/

As has been suggested in the lesson for "Experiences with /p/", it is easier to demonstrate the characteristics of /b/ in the final position than in other positions.

The experience of the pressure of the fingers for /b/ in the final position gives a sense of the "voiced" quality that carries over to /b/ in other positions. In general it will only be necessary for the teacher to make certain that her own pronunciation of /b/ in the initial and medial positions presents a good model.

HAND DRAMATIZATIONS OF CONSONANTS WHICH ARE DEMONSTRATED WITH DECISION BY THE TEACHER DO NOT REQUIRE MUCH VERBAL EXPLANATION.

SENTENCE PATTERNS

Please bring me the ___________.
Here is the ___________.

See procedure p. 63.

READING LIPS

Teacher: *Let's name all of the objects again.*
Objects are named.
Bobo helps us to remember that we have eyes to see with. See if your eyes can help you guess what I am saying.
Teacher gives "banana" without voice.
It is identified and repeated aloud.
Let's clap it.
The teacher and children repeat "banana" as they clap the rhythm.
The banana is placed in the bag labeled B.
The same procedure is followed for "baby bottle".

EXPERIENCES WITH /b/

The teacher selects individual children to identify the name of one of the remaining objects which she gives without voice. The child repeats the name aloud and places it in the bag labeled B.

> CHILDREN VARY GREATLY IN THEIR ABILITY TO IDENTIFY WORDS FROM THEIR "SHAPE" BUT THE "LIP READING" EXERCISE CONSISTENTLY PRESENTED HELPS THEM TO FOCUS ATTENTION ON THE VISUAL ASPECT OF A WORD AND IS AN AID TO SPEECH PRODUCTION.

BALL RHYTHM

See procedure pp. 19-21

Jingle for /b/ p. 215

RECALL

See procedure p. 67

EXPERIENCES WITH /m/

GETTING READY

Teacher: *Reviews production of /m/. (See p. 222)*

Assembles: clown; toys and other objects (mouse, mirror, marble, hammer, drum, lamb (or package of gum)); bag labeled with M.

Children: *Bobo routine. (See p. 60)*

Teacher & Children: Bobo helps us to remember:
We have ears to hear with,
eyes to see with,
a nose to breathe with
and to smell with,
and a head to think with.

NAMING AND CLEAR PRODUCTION

Teacher: What do you suppose Bobo brought with him today?

The teacher places a drum on the table or another object having a name ending with /m/.

Listen with your ears.

Teacher pronounces "drum" prolonging the sound of /m/ and pressing palms together as /m/ is sounded. (See hand dramatization p. 222)

Say it with me.

The children do not need verbal direction. They will follow if your movement is definite and coordinated with the prolonging of /m/.

Watch with your eyes and listen with your ears.
Watch and listen!

The teacher pronounces "drum" prolonging the /m/ as before. While still sounding the /m/, the breath stream is shut off by pressing the nostrils together between thumb and forefinger.

EXPERIENCES WITH /m/

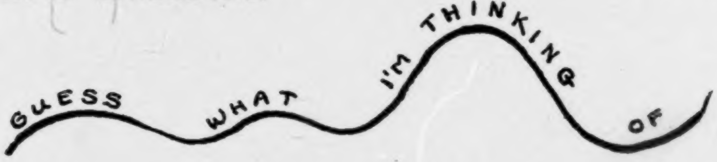
Teacher: *Do it with me.*
Children repeat the experiment with teacher.
Can you guess how your breath gets out when you say, "mmmmmmmmmmm"?
Can it get out of your mouth?
Teacher prolongs /m/ again alternately sounding and closing off the breath with her fingers.

The children pronounce the name of the other objects as they are held up. After each is named the teacher repeats the name prolonging the /m/ slightly. As before, the objects are placed on the floor or table as they are named.

SENTENCE PATTERN

Guess what I'm thinking of.
Are you thinking of the ________?
Yes, I am (No, I am not) thinking of the __________.
John was thinking of the ________.

Teacher: *We have a new game today. It is called, Guess What I'm Thinking Of. You know Bobo helps us to remember that we have a head to ________.*
Children are now familiar with the Bobo routine and can be expected to respond.
That's right, "to think with".
Let's practice the name of the game.
The teacher claps the rhythm as she demonstrates.
Can you say it and clap it with me?
Teacher and children practice together.
Now let your hand show how it moves--like a music conductor.



Teacher demonstrates and then children practice hand and arm movement with the teacher as they say it.
John, will you be the first one to choose a toy to think of?
Don't say it out loud.
Whisper it in my ear and I will help you remember.
John whispers his choice.
Now choose someone to guess what you are thinking of.

EXPERIENCES WITH /m/

SENTENCE PATTERN (Continued)

John: *Tony, guess what I'm thinking of.*
Tony: *The mouse.*
Teacher: *Tony, your part of the game is to say, "Are you thinking of the mouse?"*
Let's all practice it.
Children practice with the teacher.
Now, Tony, ask John.
Tony: *Are you thinking of the mouse?*
John: *No, I am not thinking of the mouse.*
Tony: *Are you thinking of the drum?*
John: *Yes, I am thinking of the drum.*
Teacher: *Let's all say, "John was thinking of the drum".*
Children practice with teacher. The teacher now chooses another child to take John's place and the routine is repeated.

READING LIPS

See procedure p. 65.

As the objects are identified they are placed in the bag labeled M.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /m/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /wh/

GETTING READY

Teacher: *Reviews production of /wh/. (See p. 223)*

Assembles: clown; toys and other objects (wheel, whistle, whiskbroom, wheelbarrow, something white, pinwheel (See directions for making pinwheel, p.188)); bag labeled WH.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

The teacher now presents the pinwheel and demonstrates its turning as she says "wheel". She then demonstrates the turning of the pinwheel as she pronounces the names of the other objects. Next, each child chooses an object to name as he makes the pinwheel turn.

GOOD PRODUCTION OF /WH/ NECESSITATES ACTIVE LIPS. THIS IS ACCOMPLISHED WHEN THE PINWHEEL MOVES.

SENTENCE PATTERNS

Where is the whistle?
Is it (place designated)?
Yes, it is (No, it isn't) __________.

The sentence patterns are based on a game "Hide the Whistle". A child is selected for "It" by the teacher to hide a whistle within a limited area which has been clearly defined for the children. All children except "It" turn their backs while "It" hides the whistle. When he says "Ready", they turn around.

Teacher: *When David asks, "Where is the whistle?" if you think you know, hold up your hand.*
David: *Where is the whistle?*
Ann: *In your pocket.*
Teacher: *Your part of the game is to say, "Is it in your pocket?"*
Ann repeats sentence pattern.
David: *Yes, it is (No, it isn't) in my pocket.*

EXPERIENCES WITH /wh/

SENTENCE PATTERNS (Continued)

If the whistle isn't located after 3 guesses, David should show where he has hidden it and the teacher selects another child for "It". If someone guesses the hiding place within 3 guesses he becomes "It".

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled WH.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /wh/ p.215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /w/

GETTING READY

Teacher: *Reviews production of /w/. (See p. 223)*

Assembles: clown; toys and other objects (cutout figure of Halloween witch, walnut, wooden spoon, washcloth, watch); bag labeled W.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
Teacher holds the witch.
Wah woo wee woo, witch!
The teacher uses exaggerated lip movement on the syllables and pronounces "witch" with vigor.
Do it with me.
Teacher and children repeat the procedure.

"Wah woo wee woo" is then repeated with exaggerated lip movement by the teacher and children before each of the other objects is named.

SENTENCE PATTERNS

Please bring me the thing that (function described)
Is it the ________?
Yes, it is the __________.
(No, it isn't the __________.)

Teacher: *Charles, please bring me the object that you use to tell time with (when it is real).*
Charles: *The watch?*
Teacher: *Your part of the game is to say, "Is it the watch?"*
Charles: *Is it the watch?*
Teacher: *Yes, it is the watch.*
Let's practice Charles' part and clap the rhythm.
Teacher and children practice sentence pattern.
Now my part: "Yes, it is the watch".
Sentence pattern is practiced as before.

EXPERIENCES WITH /w/

READING LIPS

See procedure pp. 65-66

As objects are identified they are put in bag labeled W.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /w/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /f/

GETTING READY

Teacher: *Reviews the production of /f/. (See p. 224)*

Assembles: clown; toys and other objects (fork, farmer, elephant, giraffe, knife, calf); feather (soft enough to waver with a gentle breath); bag labeled F.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

Teacher: *Let's see what Bobo has for us today.*
The objects are named. (See procedure p. 62)

The teacher selects the fork and holding the soft feather before her lips she pronounces fork, slightly prolonging /f/. The breath produces a wavering movement of the feather. She replaces the fork on the table and uses the same procedure with the other objects.

The teacher then chooses a child to select an object and say its name so that the feather wavers. The object is then placed with the others on the table or floor. The same procedure is followed until all objects have been named by various children.

SENTENCE PATTERNS

Please bring me the __________ and the __________.
Here are the __________ and the __________.

Teacher: *Bobo helps us to remember that we have ears to hear with and to listen with, so listen carefully. In the game today I will say, "Felicia, please bring me the calf and the elephant."*
The teacher claps the rhythm as she gives the sentence.
Then Felicia says, "Here are the calf and the elephant."
Demonstrates speaking and clapping the sentence rhythm.
I say, "Thank you." Shall we practice Felicia's part?
Together the teacher and children repeat the sentence and clap the rhythm of Felicia's part.

EXPERIENCES WITH /f/

SENTENCE PATTERNS (Continued)

Teacher: *Now, Felicia, please bring me the calf and the elephant.*
Felicia: *Here are the calf and the elephant.*
Thank you. Let's say it together.
Teacher and children speak and clap
Here are the calf and the elephant.

The teacher selects another child to demonstrate the procedure with other objects.

Each time a child gives the sentence pattern, the teacher and the entire group repeat the sentence pattern and clap the rhythm. Even though all of the children may not be able to participate individually during one period all can practice the sentence pattern.

READING LIPS

Teacher: *John, watch my lips and guess which object I am naming.*
Teacher gives "farmer" without voice. John identifies "farmer", repeats the name aloud and places the toy in a bag labeled F.
Other individuals are selected and a similar procedure is followed with the remaining objects.

BALL RHYTHM

See procedure pp. 19-21

Jingle for /f/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /v/

GETTING READY

Teacher: *Reviews the production of /v/ (See p. 225)*

Assembles: clown; toys and other objects (vase, piece of velvet, valentine, toy van, small bottle of vinegar); bag labeled V.

Children: *Bobo routine (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: Watch with your eyes and listen with your ears.
Our hands are going to help us talk again.
The teacher demonstrates the hand dramatization for /v/ (See p. 225) as she produces a strong /v/.
Do it with me!
Teacher and children repeat the procedure.

The teacher pronounces the name of each object, using the hand dramatization as /v/ is sounded and after each demonstration the teacher and children repeat the procedure.

SENTENCE PATTERNS

Please bring me the __________ and the __________.
Here are the __________ and the __________.

See procedure p. 64. (Experiences with /f/)

READING LIPS

See procedure p. 66. (Experiences with /f/)

As objects are identified they are placed in a bag labeled V.

EXPERIENCES WITH /v/

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /v/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /t/

GETTING READY

Teacher: *Reviews the production of /t/. (See p. 226)*

Assembles: clown; toys and other objects (tiger, table, letter, cat, hat); birthday candles and matches; bog labeled T.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

Children name objects. (See procedure pp. 61-62)

After the objects are named the teacher holds a lighted birthday candle a few inches from her lips and names each object. The wavering of the candle flame demonstrates the "puff of breath" as /t/ is produced.

Each child is given a choice of naming either "cat" or "hat" (final /t/). The teacher holds the candle and the child demonstrates the movement of the candle flame* as /t/ is produced.

SENTENCE PATTERNS

What did I take away?
You took away the __________.
Yes, I took away the __________.
(No, I didn't take away the __________.)

Teacher: *We have a new game today.*
It is called "Take Away".
Let's name the objects again.
Objects named.
Let's count them.
They are counted.
Now I'm going to ask Ben to turn his back to me and I will take one object away and hide it behind my back.
Ben turns his back.
Ready, turn around.
Ben turns around.
What did I take away?
Ben: *Tiger.*

**If for any reason there is objection to the use of the candle, a strip of paper of a color different from that used for /p/ can be used.*

EXPERIENCES WITH /t/

SENTENCE PATTERNS (Continued)

Teacher: *Ben, your part of the game is to say, "You took away the tiger."*
Ben repeats sentence pattern.
Let's all practice Ben's part and clap the rhythm.
Teacher and children practice sentence pattern.
Now let's play teacher and practice my part:
Yes, I took away the tiger.
The sentence pattern is practiced using hand and arm to indicate intonation and rhythm. (See pp. 63-64)

When the negative form is indicated, the sentence pattern should be practiced using the procedure described above.

The game continues with another child selected to take Ben's place.

READING LIPS

Teacher: *Watch and listen!*
The teacher pronounces "tiger" and claps the rhythm.
Let's do it together.
Teacher and children repeat procedure.
The same procedure is then followed with other objects.

The teacher now calls on individual children to identify the name of an object as she gives it without voice. When the object is identified it is placed in the bag labeled T.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /t/ p. 215.

RECALL

See procedure 67.

EXPERIENCES WITH /d/

GETTING READY

Teacher: *Reviews production of /d/. (See p. 227)*

Assembles: clown; toys and other objects (duck, doll, dog, candle, bed, card); bag labeled D.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
We are going to let our hands help us talk today.
See hand dramatization p. .
See if you can make your hands do what my hands do.
Hold up your middle fingers.
Teacher demonstrates and children follow.
Touch here!
*The teacher touches the inside of the first joint of the middle finger of the right hand with the tip of the middle finger of the left hand.**
Children follow.
Press--
and let go!

Using the hand dramatization the teacher and children pronounce "bed" and "card", pressing and releasing as /d/ is sounded.

SENTENCE PATTERNS

What did I take away?
You took away the __________.
Yes, I took away (No, I didn't take away) the __________.

Game "Take Away" (See p. 83) is played with /d/ objects.

**It is assumed that most of the children are right handed. Therefore in demonstrating, the teacher reverses her hands, unless the children and teacher are seated in a circle.*

EXPERIENCES WITH /d/

READING LIPS

See procedure p. 84. (Experiences with /t/)

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /d/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /n/

GETTING READY

Teacher: *Reviews production of /n/. (See p. 228)*

Assembles: clown; toys and other objects (nut, nail, penny, pencil, pen, pan); bag labeled N.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: Watch with your eyes and listen with your ears.
We are going to talk with our hands again.
We are going to say "nail" with hand talk.

The teacher demonstrates (see p. 228); she holds up the middle fingers of both hands and brings the tip of the middle finger of one hand to the inside of the first joint of the other hand pressing and prolonging /n/ slightly as "nail" is pronounced. Children repeat with the teacher. The same procedure is used in pronouncing names of other objects.

SENTENCE PATTERNS

Which object does (name of child) have?
(Name of child) has the __________.
Yes, I have (No, I do not have) the __________.

Teacher: How many objects do we have?
Objects are counted.

Six children are selected by the teacher and each one chooses an object. When all have chosen, they hold their objects up so the other children can see them, and then put the objects behind their backs.

Teacher: This game is to see if we can remember the objects that are hidden.
To Kenny I will say, "Which object does John have?"
Kenny answers "pan".

EXPERIENCES WITH /n/

SENTENCE PATTERNS (Continued)

Teacher: *John, show us your object.*
John holds up the pan
Kenny was right so Kenny's part of the game is to say, "John has the pan".
Let's say Kenny's part together.
Teacher and children repeat the sentence.
Now John says, "Yes, I have the pan".
Let's all say it.
Teacher and children practice.

The game continues with each child holding an object being taken in turn, and a different child questioned each time.

If the child being questioned cannot remember an object, rather than have the teacher tell him he may ask another child to help him.

WHEN A CHILD ASKS FOR HELP RATHER THAN BEING TOLD, THE INITIATIVE REMAINS IN HIS HANDS.

READING LIPS

See procedure pp. 65-66.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /n/ p. 215.

RECALL

See procedure p. 67.

EXPERIENCES WITH /k/

GETTING READY

Teacher: *Reviews production of /k/. (See p. 229)*

Assembles: clown; toys and other objects (key, cup, kite, package, rock, stick); bag labeled K.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
The teacher demonstrates the hand movement for /k/ as she produces /k/. (See p. 229)
Let's do it together!
Teacher and children repeat the procedure.

Next the children and teacher use "hand talk" as they pronounce "rock" and "stick".

/k/ is one of the consonants that can be produced in isolation without distortion. Remember to keep it voiceless.

SENTENCE PATTERNS

I am thinking of something that (function described).
What am I thinking of?
Are you thinking of the __________?
Yes, I am (No, I am not) thinking of the __________.

Teacher: *Our game today is "What Am I Thinking of?". I will think of one of the objects and tell you what it is used for and you will guess which one I am thinking of. I am thinking of one of the objects that is used to lock a door. Katie, what am I thinking of?*

Katie: *The key.*

EXPERIENCES WITH /k/

SENTENCE PATTERNS (Continued)

Teacher: *Your part is to say, "Are you thinking of the key?"*
Katie repeats the sentence pattern.
Yes, Katie, I am thinking of the key.
Let's all practice my part and Katie's part and clap the rhythm.
Teacher and children speak and clap the sentence patterns.

The same procedure is followed with other objects.

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled K.

BALL RHYTHM

See procedure pp. 19-21.

See jingle for /k/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /g/

GETTING READY

Teacher: *Reviews production of /g/. (See p. 230)*

Assembles: clown; toys and other objects (glass, goat, doll buggy, miniature toy dog, bag); bag labeled G.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: Watch and listen!
We are going to let our hands help us talk again.
The teacher pronounces "bag" and demonstrates the hand dramatization for /g/ (See p. 230) as she produces the sound.
Do it with me!
Teacher and children repeat the procedure.

The same procedure is followed with "dog" and then with the other objects.

SENTENCE PATTERNS

Guess where I hid the (object named).
Did you hide it (possible place designated)?
Yes, I hid it ________________.
(No, I did not hide it ________________,
I hid it ______________.)
The teacher hid the (object) (place designated).

Teacher: Our game today is "Guess Where I Hid the Toy Dog."
Teacher holds up miniature toy dog.
Let's practice.
I will hide the toy dog either behind these books
Indicates books.
or in my pocket
Indicates pocket.
and you will guess where it is.

EXPERIENCES WITH /g/

SENTENCE PATTERNS (Continued)

Teacher: *Close your eyes.*
Teacher hides toy dog in pocket.
Ready!
Lynda, guess where I hid the toy dog.
Lynda: *Behind the books.*
Teacher: *Lynda, your part is to ask, "Did you hide the toy dog behind the books?"*
Let's all clap and say Lynda's part.
Children and teacher clap and repeat Lynda's question.
Now Lynda, will you say your part?
Lynda repeats question.
No, I did not hide the toy dog behind the books, I hid it in my pocket.
Teacher takes dog from pocket.
Let's clap and say, "The teacher hid the toy dog in her pocket."
Teacher and children repeat sentence and clap the rhythm.

The game continues as before with the teacher selecting a new child for a questioner and indicating two other possibilities for hiding places. After each turn, the final sentence pattern is repeated and clapped by the children and the teacher.

This is an out and out guessing game. Its purpose is to give practice to the present and past forms of the verb "to hide".

EXPERIENCES WITH /g/

READING LIPS

See procedure pp. 65-66.

As the objects are identified they are placed in bag labeled K.

BALL RHYTHM

See procedure pp. 19-21.

See jingle for /g/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /ng/

GETTING READY

Teacher: *Reviews production of /ng/. (See p. 231)*

Assembles: clown; toys and other objects (ball of string, ring, sugar or vegetable tongs, song book); bag labeled NG.*

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
Using the hand dramatization for /ng/ (see p.) the teacher says "ing", "ang", "ong", her fingers closing into firm fists on /ng/ and then slowly unfolding as /ng/ dies away.
Let's all be bells!
Do it with me!
Teacher and children repeat "ing", "ang", "ong" with hand dramatization, slightly prolonging /ng/.
Now let's say the names of the objects once more and see if we can make the bell sound.
The teacher points to each object and then she and the children repeat the name, without hand dramatization slightly prolonging /ng/.

SENTENCE PATTERNS

Who has the ring?
__________ has the ring.
Yes, I have (No, I do not have) the ring.

Teacher: *Our game today is "Who Has the Ring".*
Teacher holds up ring.
Sheri, you may be the first one to hide the ring.
The teacher explains the game to the children.

**The purpose of tongs will need to be explained and their use demonstrated. The children will enjoy picking up small objects with the tongs.*

EXPERIENCES WITH /ng/

SENTENCE PATTERNS (Continued)

The children are seated in a circle with their hands cupped in front of them. Sheri who has been selected for "ring bearer" goes around the circle and pretends to put the ring between the hands of each child--except one. She actually puts the ring between the hands of one child. After the child with the ring passes, each child closes his hands tightly so that no one knows who has the ring.

Sheri: (to child selected by her)
Who has the ring, Ronnie?
Ronnie: *Sam has the ring.*
Sam: *Yes, I have (No, I do not have) the ring.*

If Ronnie names the correct child, the one having the ring opens his hands showing the ring and the teacher and children say together, "__________ has the ring". The child with the ring then becomes "It".

If Ronnie does not name the child with the ring, that child responds, "No, I do not have the ring". The child with the ring then opens his hands and the teacher and children repeat, "__________ has the ring". The teacher then selects another child for ring bearer.

READING LIPS

See procedure pp. 65-66.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /ng/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /h/

GETTING READY

Teacher: *Reviews production of /h/. (See p. 232)*

Assembles: clown; toys and other objects (horse, horn, hammer, handcuffs, handkerchief, honey); bag labeled H.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
The teacher holds her wrist before her lips and says "hah".
Do it with me!
Teacher and children repeat the procedure.
Listen again "hah, he, ho"
Teacher demonstrates as she holds her wrist before her lips.
Do it with me!
Teacher and children repeat procedure.
What did you feel on your wrist?
breath, air

The teacher now points to each object in turn, and as each child holds one of his wrists before his lips to feel the breath as /h/ is produced, she and the children name the objects once more.

SENTENCE PATTERNS

What did I hide?
You hid the __________.

Teacher: *We are going to play "What Did I Hide?". You will turn around and I will hide one of the objects behind my back. Turn around!*
Teacher puts the horse behind her back.
Ready!
The children face the teacher.

EXPERIENCES WITH /h/

SENTENCE PATTERNS (Continued)

Teacher: *What did I hide, John?*
John: *The horse.*
Teacher: *Your part is to say, "You hid the horse."*
John repeats.
Let's all say it and clap the rhythm.
Teacher and children repeat sentence and clap the rhythm.
Now, John, you be the teacher.
The children turn their backs and John repeats the game procedure demonstrated by the teacher.

The child who correctly names the hidden object becomes "It" and plays "teacher".

READING LIPS

See procedure pp. 65-66.

As objects are identified they are put in the bag labeled H.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /h/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /y/

GETTING READY

Teacher: *Reviews production of /y/. (See p. 233)*

Assembles: clown; toys and other objects (yardstick, yeast, Yo-Yo, something yellow); 5 yellow objects placed within the area where the children are assembled; bag labeled Y.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

After the objects have been named and placed within view of the children, the teacher goes to each child and, pressing her bent fingers against the palm of one of his hands (see dramatization of /y/ p.233) as she sounds /y/, she names one of the objects.

SENTENCE PATTERNS

I see something yellow.
Is it a yellow __________?
Yes, it is (No, it is not) a yellow __________.

Teacher: *Our game today is "I See Something Yellow".*
There are some yellow objects near you.
You can see them if you look.
The game proceeds according to the directions which follow.

Five yellow objects have previously been placed in the area where the children are assembled. A child is selected by the teacher to lead the game. He whispers the name of one of the yellow objects in the teacher's ear.

Leader: *(Names a child), I see something yellow.*
Child: *Is it a yellow __________?*
Leader: *Yes, it is (No, it is not) a yellow __________.*

EXPERIENCES WITH /y/

SENTENCE PATTERNS (Continued)

If the child guesses correctly, he becomes the leader. If he misses, the teacher selects another leader.

READING LIPS

See procedure

As objects are identified they are put in a bag labeled Y.

BALL RHYTHM

See procedure pp. 65-66.

Jingle for /y/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH VOICELESS /th/

GETTING READY

Teacher: *Reviews production of voiceless /th/. (See p. 234)*

Assembles: clown; toys and other objects (thimble, thumbtacks, thermometer, toothpaste, bath soap or bathtub); bag labeled TH.*

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

A number of kindergarten children have not perfected /th/. The "Cat and Mouse" game helps to make them conscious of the movement of the tongue tip, out and in. This movement should not be exaggerated; consequently, the suggested exercise of instructing the mouse to "just poke his nose" (tongue tip between teeth) out of the mousehole is helpful.

Teacher: *We are going to play a game called "Cat and Mouse".*
The mouse is in his hole and he's afraid to come out because the cat is near.
We'll play that your mouth is the mousehole.
What is the mouse?
Children respond.
Yes, your tongue.
Let's practice. Do as I do.
Teacher gives directions and children follow.
Let the mouse look this way,
Teacher points her finger to the left at mouth level and follows with her tongue tip.
Now the other way,
Procedure is repeated to right.
Let him look up,
Finger points up, then tongue up.
And down.
Finger points down, then tongue tip down.
Mouse in the mousehole and close the door!

**Children may need to be instructed to say "bath soap," not "soap".*

EXPERIENCES WITH VOICELESS /th/

NAMING AND CLEAR PRODUCTION (Continued)

Teacher: *Are we ready? I will let my finger be the mouse because I have to tell the story.*
Open your mousehole.
Children respond.
The mouse comes out very slowly.
The teacher extends her forefinger and the children extend their tongues.
He listens.
Teacher's finger still.
He looks this way.
Points finger to right.
And this way.
Points to left.
He listens.
Finger centered.
He looks up,
Finger points up.
And down.
Points down.
Scat! The mouse goes into his mousehole.
Children's tongues in, mouths closed.
What do you suppose made the mouse go back into his hole?
The children respond in their own way.

The tongue game may be varied by directing the mouse to just poke his nose out of the mousehole (tongue peeps between teeth). In this position the children may be directed to blow gently against one of their wrists.

SENTENCE PATTERNS

What am I thinking of?
Are you thinking of the __________?
Yes, I am (No, I am not) thinking of the __________.

See procedure p. 89. (Experiences with /k/)

READING LIPS

Objects are on the table. The teacher shapes the name (without voice) of an individual child who returns any one of the objects to the bag labeled TH. The procedure is repeated with individual children until all objects are in the bag.

EXPERIENCES WITH /th/ (VOICELESS)

BALL RHYTHM

See procedure pp. 19-21.

Jingle for voiceless /th/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH VOICED /th/

GETTING READY

Teacher: *Reviews production of voiced /th/.* *(See p. 235)*

Assembles: *clown; toys and other objects (leather belt, leather gloves, leather shoes, leather purse, leather key holder--or available leather objects); 5 paper sacks big enough for objects; bag labeled TH.*

Children: *Bobo routine.* *(See p. 60)*

NAMING AND CLEAR PRODUCTION

Voiced /th/ can best be practiced in speech patterns. /th/ becomes voiced when it has voiced neighbors. For example vowels are always voiced; consequently in "leather" /th/, which is both preceded and followed by a vowel, is voiced.

See Naming procedure pp. 61-62.

When the leather articles are named it is unlikely they will be spoken of as being leather. If some child does speak of it, so much the better. It can lead into a discussion of leather. If leather is not mentioned the teacher should initiate such a discussion--where it comes from, how tanned, some of its uses, etc.

Teacher: *You remember how the mouse poked his nose out of his hole?*
Teacher demonstrates.
Do it with me!
Children respond.
Make it *sound* */th/*
Teacher demonstrates a steady voiced /th/.
Say "leather".
Children respond.
Did you see the mouse poke his nose out of his hole?
She repeats "leather".
Say it again: "leather".

EXPERIENCES WITH VOICED /th/

SENTENCE PATTERNS

Who has the leather _________?
_________ has the leather _________.

Each of the five leather objects is put into a paper sack in view of the children and one of the sacks is given to each of five children selected by the teacher.

Teacher: (questioning a particular child)
Who has the leather belt?
Child: _________ *has the leather belt.*

If the correct child is named, he takes the belt from the sack and all the children repeat and clap the rhythm," _________ has the leather belt."

If the answer is incorrect the teacher questions other children until the leather belt is located.

The same procedure is followed with the other objects.

READING LIPS

Teacher: Watch and guess what my lips are saying.

One at a time the teacher names each object (using the adjective leather) without voice. As an object is identified, its name is given aloud by the children, i.e., "leather belt", and it is placed in the bag labeled TH.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for voiced /th/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /l/

GETTING READY

Teacher: *Reviews production of /l/. (See p. 236)*

Assembles: clown; toys and other objects (lamb, lamp, letter, leaf, lemon, lipstick); bag labeled L.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Initial /l/ (as in "lemon") has a different quality from final /l/ (as in "ball"). Consequently, final and initial /l/ are not both presented in this unit. If children can be helped to produce initial /l/ clearly they should have no difficulty with final /l/.

For the production of initial /l/ the tongue needs to lift and then relax into the vowel which follows. Remember that with young children the body tends to react as a unit; body lifts, tongue lifts; body relaxes, tongue relaxes. The following dramatization suggests the alternate lifting and relaxing of the body.

Teacher: *You are a tree, a tall tall tree--*
Reach!
The teacher demonstrates as she directs.
Up on tippy toes--
Stretch!
Stretch all your branches!
You are a leaf high on a branch,
High high!
Along comes the wind,
The leaf lets go,
down,
down,
gently down
to
the ground.

The teacher and children drop from their hips in a very easy relaxed movement. Some of the children may end in a relaxed heap on the floor.

EXPERIENCES WITH /1/

NAMING AND CLEAR PRODUCTION (Continued)

Teacher: *Close your eyes and listen!*
Teacher says "lamp" slightly lengthening /1/.
Keep your eyes closed and say it with me, "lamp".
Children repeat with teacher.

The same procedure is followed with the names of the other objects.

SENTENCE PATTERNS

Who has the lipstick?
Do you have the lipstick?
Yes, I have (No, I do not have) the lipstick.
__________ has the lipstick.

Teacher: *Our game today is a silly game but it's fun.*
It is called "Lipstick".
Listen!
Teacher speaks and claps the rhythm of the game jingle.
Lipstick east,
Lipstick west,
Lipstick land in the cuckoo's nest.
Say and clap it with me.
Teacher and children repeat the jingle and clap the rhythm.
Do you know what a cuckoo is?
The teacher and children discuss the "cuckoo".
The teacher tells them about this bird and, if possible, shows a picture of the cuckoo.

The teacher then directs the children in playing "Lipstick".

The children are seated on the floor in a circle. One child selected by the teacher for "It" turns his back and hides his eyes as the lipstick is passed counterclockwise around the circle in time to the jingle "Lipstick" which is chanted by the teacher and children.

The jingle is chanted as many times as needed for the lipstick to be passed by each child. The teacher finally calls, "Stop!" as the last word "nest" is chanted, and the child who then holds the lipstick keeps it. All of the children keep their hands together as they call, "Find the lipstick!" "It" points to a child and says, "Do you have the lipstick?" The child responds "Yes, I have (No, I do not have) the lipstick."

EXPERIENCES WITH /l/

SENTENCE PATTERNS (Continued)

If "It" has guessed correctly, the entire group chants with the teacher, "(Name of child) has the lipstick" and the child becomes "It".

If the guess has not been correct, the group chants, "Who has the lipstick?" The child who holds the lipstick then shows it and all chant, "__________ has the lipstick." The teacher then selects another child for "It".

READING LIPS

Teacher: *Watch and listen!*
See if you can guess what my lips are saying.
I am going to name two objects without voice,
"lamp", "lipstick".
Children identify, repeat aloud and objects are placed in bag labeled L.

The same procedure is followed with "leaf and letter" and with "lamb and lemon". When the names of two objects are given as in the above exercise, discrimination is easier if the vowels contrast.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /l/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /sh/

GETTING READY

Teacher: *Reviews production of /sh/. (See p. 237)*

Assembles: clown; toys and other objects (shoe, sheep, shell, potato masher, fish, dish); scarf for demonstrating /sh/; bag labeled Sh.

Children: *Bobo Routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: *Watch and listen!*
Teacher demonstrates the dramatization of /sh/.

Thumb and forefinger encircle the mouth and as /sh/ is sounded the hand is brought forward and down in a slow, smooth movement.

Teacher: *Now do as I do.*
Teacher and children repeat the sound and movement.
What does /sh/ sound like to you?
Teacher demonstrates /sh/ again.

Try to get different ideas from the children for the sound of /sh/. It is probable that many children will associate /sh/ with getting quiet, but it could have other sound associations also: wind, the sound of waves breaking on the sand, etc. Get the children interested in listening to sounds about them. Most children love to make mouth noises; they like to imitate sounds. Listen to them and encourage them to experiment.

Teacher: See *this scarf?*
The teacher holds up the scarf.
The scarf can help you make /sh/.
Teacher demonstrates, holding the scarf high and sweeping it down in a swirling movement as she says /sh/.
Who would like to try it?
A child volunteers or is selected. Other children are given an opportunity to try.

EXPERIENCES WITH /sh/

NAMING AND CLEAR PRODUCTION (Continued)

Teacher: *Now close your eyes and listen.*
I am going to name the objects again.
If you hear the /sh/ sound hold up your hand.
The teacher names the objects slightly lengthening /sh/.

SENTENCE PATTERNS

What is Sam's (or other name) object?
Sam's object is a __________.

The children sit in a circle. The teacher gives one object to each of six consecutive children.

Teacher: (to selected child)
What is Sam's object?
Child: *A potato masher.*
Teacher: *Your part of the game is to say, "Sam's object is a potato masher".*
Child repeats sentence pattern.
Let's all say it and clap the rhythm.
Teacher and children repeat the sentence pattern and clap the rhythm.

It may be necessary to exaggerate the possessive form, "Sam's", in order to get clear production. In this case /s/ has the sound of /z/. The phrase "Sam's object" may be practiced and clapped separately, accenting the endings, and then combining the phrase in the total sentence pattern. The same procedure is followed with the other objects.

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled SH.

EXPERIENCES WITH /sh/

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /sh/ p. 216.

RECALL

See procedure p. 67.

EXPERIENCES WITH /zh/

GETTING READY

Teacher: *Reviews the production of /zh/. (See p. 238)*

Assembles: clown; a very special box named "Treasure Box"; 6 of the bags with objects from previous lessons labeled with designating letter.

Children: *Bobo routine. (See p. 60)*

/zh/ does not occur very frequently in the vocabulary of young children. "Television" and "garage" are perhaps most frequently used by them. /zh/ is basic to the production of /j/ which is considered to be a close blend of /d/ and /zh/. In this lesson the term "Treasure Box" gives practice in the production of /zh/ and the objects selected from 6 of the labeled bags provide opportunity for recall. Bags should be selected containing objects which have proved to be particularly interesting to the children.

NAMING AND CLEAR PRODUCTION

Teacher: (presenting the "Treasure Box")
Do you know what I call this box?
It is a Treasure Box.

The meaning of "treasure" is discussed with the children: something valuable, something precious, something liked very much.

Teacher: (indicating the 6 bags containing objects from previous lessons)
These bags have objects that came from Bobo's pocket.
We are going to choose one object from each bag to put in the Treasure Box.
(Nancy), will you choose something that you like very much from the bag marked with B? (or other letter).

Nancy selects a boat, she holds it up and it is named by the children.

EXPERIENCES WITH /zh/

SENTENCE PATTERNS

Teacher: *Nancy, will you choose someone to put the boat in the Treasure Box?*
Nancy chooses Michael.
Nancy, your part is to say, "Michael, please put the boat in the Treasure Box."
Nancy repeats sentence and Michael puts the boat in the Treasure Box.
Now we will all say, "Michael put the boat in the Treasure Box."
Let's say it and clap the rhythm.
Teacher and children repeat sentence pattern and clap the rhythm.

The same procedure is now followed with 5 other children and the 5 remaining bags.

READING LIPS

When the six "treasures" have been placed in the Treasure Box, the teacher gives the name of the first treasure selected, "without voice". A child who has not previously participated individually identifies it, names it aloud, and places it in the appropriately labeled bag. If he knows the name of the letter on the bag, he may also name the letter. If the child has difficulty, he may look at the objects in the various bags to see if he can tell where his treasure belongs. If he still cannot remember, he may ask another child to help him. When the correct bag is located, all of the objects in that bag may be held up by the teacher and named by the children and then returned to the bag.

The same procedure is followed for the 5 remaining treasures with 5 different children.

BALL RHYTHM

See procedure pp. 19-21

Jingle for /zh/ p. 217.

RECALL

The recall aspect of this lesson has been accomplished through the exercise of returning each treasure object to the bag from which it was originally taken.

EXPERIENCES WITH /ch/

GETTING READY

Teacher: *Reviews production of /ch/. (See p. 239)*

Assembles: clown; toys and other objects (chair, piece of wood, watch, matches, Halloween witch--cutout or toy); bag labeled CH.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Teacher: We are going to have our hands help us talk again today.
Watch and listen!
Teacher encircles mouth with thumb and forefinger as for /sh/ (see p.), but in contrast to the slower movement of /sh/ the movement of the hand away from the mouth for /ch/ is a quick, short gesture as /ch/ is produced.
Let's do it together.
Teacher and children repeat the movement procedure for /ch/ as they produce the sound.
What does it sound like?
The teacher demonstrates the sound again.

In helping children listen to speech sounds it is important to make every effort to get their ideas of what a sound makes them think of rather than present a ready-made idea.

Have the children say "witch" using the hand movement on /ch/. Let them play "witch", squatting on an imaginary broomstick and then springing into the air as they cry "witch!"

We have emphasized the importance of presenting sounds in words or sentences rather than in isolation. However, the voiceless consonants can be perfected in isolation. Care is taken not to add any voiced quality. There should be no effort made to connect the sound with words at this point. The emphasis should be on the fun, the vigor, and the movement of producing the sound.

EXPERIENCES WITH /ch/

SENTENCE PATTERNS

Who has the watch?
Do you have the watch?
Yes, I have (No, I don't have) the watch.

Teacher: Our game today is "Who Has the Watch?"
The teacher gives directions.

The children make a standing circle with their hands behind their backs. One child is chosen for "It". He moves away from the circle and turns his back. The teacher puts the watch in the hands of one child but all of the children keep their hands behind them. The children and the teacher shout three times, "Who has the watch?" "It" comes to the center of the circle and points to a child asking, "Do you have the watch?" The child questioned answers, "Yes, I have (No, I don't have) the watch." If the answer is "No" the children chant again, "Who has the watch?" and the child holding the watch becomes "It". The guessing time is shortened in the game in order to include more children.

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled CH.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /ch/ p. 217.

RECALL

See procedure p. 67.

EXPERIENCES WITH /j/

GETTING READY

Teacher: *Reviews production of /j/. (See p. 240)*

Assembles: clown; toys and other objects (jello, jam, jeep, jumping jack, ginger); bag labeled J.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

The children will enjoy smelling the jam, jello, and ginger.

Teacher: *Watch and listen!*
The teacher demonstrates the pressing, slightly twisting movement for /zh/ (see p. 240) and then lets the twisting hand spring up as she says "jump".
Let your hands play Jumping Jack!
Let one hand play Jack.
Let his feet (fingers) press down on the other hand (palm up) and twist and press and jump.
Say "jump" as he (the hand) springs up.

This hand dramatization may be repeated several times.

SENTENCE PATTERNS

It is here.
It is over there.

The objects are divided; one group remaining on the customary table and the other group placed several feet away.

Teacher selects a child and directs him to sit at the table by one group of toys.

Teacher: *Ben, where is the jumping jack?*
Ben points to the jumping jack on the table.
When it is near you, your part of the game is to say, "It is here." Now I'll ask you again.
Ben, where is the jumping jack?
Ben responds, "It is here."
Let's practice Ben's part: "It is here."
Response is given with vigor.

EXPERIENCES WITH /j/

SENTENCE PATTERNS (Continued)

Another child is selected to take Ben's place and the teacher asks "Where is the jello?." (Jello is in second group.) The answer is, "It is over there." After the individual child responds, the sentence pattern with appropriate pointing gestures can be repeated by all of the children.

The same procedure is followed in relation to the other objects.

READING LIPS

Teacher: *Watch and listen!*
Teacher pronounces jumping jack and claps the rhythm.
Do it with me.
The children and teacher repeat procedure.

The same procedure is followed with the names of other objects. Then each object is named "without voice," identified, named aloud and placed in the bag labeled J.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /j/ p. 217.

RECALL

See procedure p. 67.

EXPERIENCES WITH /s/

GETTING READY

Teacher: *Reviews production of /s/. (See p. 241)*

Assembles: clown; toys and other objects (soap, small jar of sand, empty spool, small jar of allspice, toy mouse, small jar of rice); balloon (inflated); scarf for blindfold; bag labeled S.

If the jars for sand, rice and allspice are about the same size, it makes the game for "Sentence Patterns" more challenging.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

As the children name the objects to be associated with /s/ the teacher should note those children who do not produce a clear /s/. This in itself is not a cause for concern. It is well, however, to remember that a number of children whose stage of speech development is within quite normal limits are late in developing the consonant /s/. The kindergarten teacher is not expected to be a speech therapist; consequently, if she has a question regarding the speech adequacy of any child, that child should be referred to an appropriate specialist.

The objects for this lesson are interesting to explore in relation to smell and touch. The children should be given an opportunity to feel and smell the sand, rice, allspice, and soap.

Teacher: *Watch and listen!*

Teacher takes the inflated balloon. She pricks the balloon with a pin and as the air is escaping she produces the sound of /s/, extending it as long as possible.

Can you be balloons? Pretend someone is blowing you up.

The teacher demonstrates and the children imitate. The teacher's arms are held in front of her body in a rounded curve and then are moved farther and farther away as the imaginary balloon is inflated.

Now let's pretend to prick our balloons with a pin.

Teacher and children pantomime pricking a balloon.

EXPERIENCES WITH /s/

NAMING AND CLEAR PRODUCTION (Continued)

Teacher: *Let all the air out. Let me hear it "ssss".*
All the air is out of all of the balloons.
Now sit down. Close your eyes and listen.
See if you can hear the "sss" sound when I say the names of the objects.
When you hear "sss", clap your hands.
Watch and listen!
The teacher prolongs /s/ slightly as she names the objects.

SENTENCE PATTERNS

What do you have in your hand?
I have __________ in my hand.
__________ has __________ in his (her) hand.

Teacher: *Watch and listen!*
We have a new game today.
Helen, will you come here?
I will tie this scarf over your eyes and then I will give you one of the objects.
You can feel it. You can smell it.
Teacher demonstrates.
Ready?
Teacher ties scarf over Helen's eyes and gives her the jar of rice.
Helen, what do you have in your hand?
You may take the cover off so you can feel it.
Helen or teacher removes cover.
Helen: *Rice.*
Teacher: *Your part is to say, "I have rice in my hand."*
Teacher removes scarf.
Helen: *I have rice in my hand.*
Teacher: *Helen has rice in her hand.*
Teacher claps the rhythm as she gives the sentence pattern.
Let's say it and clap it together.
Children and teacher repeat the procedure.

The same procedure is followed with other objects.

Be certain to have the entire class say and clap the third sentence pattern, "__________ has __________ in her hand."

EXPERIENCES WITH /s/

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled S.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /s/ p. 217.

RECALL

See procedure p. 67.

EXPERIENCES WITH /z/

GETTING READY

Teacher: *Reviews production of /z/. (See p. 241)*

Assembles: clown; toys and other objects (zebra, xylophone, zipper); bag labeled Z.

Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

It is difficult to collect objects to demonstrate /z/ but the sound is fun to produce. Have the children name the objects. Discuss the toy zebra, the xylophone and the zipper with the children. Clap the rhythm of the names as you pronounce them. The picture of a zebra in his native habitat would be of interest to children who have not seen one either in a zoo or on television.

Teacher: Close your eyes and listen!
The teacher produces a strong /z/.
What does it sound like?
The children discuss their ideas.

The teacher now divides the group into flowers and bees. The bees fly from flower to flower, buzzing and gathering honey. Then flowers and bees exchange roles and the process is repeated.

SENTENCE PATTERNS

Is __________ a boy or a girl?
He's a boy.
She's a girl.

When "He is" is contracted into "He's" or "She is" to "She's", children frequently omit the sound of /z/ which is spelled with s. The following exercise is an exercise for clear production in addition to the practice of a sentence pattern.

EXPERIENCES WITH /z/

SENTENCE PATTERNS (Continued)

Teacher: *We are going to practice together.*
I will ask, "Is John a boy or a girl?"
Then we'll say together, "He's a boy."
The teacher makes the gesture of a spiral with her hand as she produces and slightly prolongs /z/ in "He' a boy."

Do it with me.
Children and teacher repeat the sentence pattern and accompanying gesture.

The same procedure is followed with the name of each child.

READING LIPS

See procedure pp. 65-66.

As each object is identified it is placed in a bag labeled Z.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /z/ p. 217.

RECALL

See procedure p. 67.

EXPERIENCES WITH /r/

GETTING READY

Teacher: *Reviews the production of /r/. (See p. 242)*

Assembles: clown; toys and other objects (rabbit, rat, rope, rock, eraser, rubber band, ring); bag labeled R

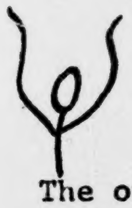
Children: *Bobo routine. (See p. 60)*

NAMING AND CLEAR PRODUCTION

See Naming procedure pp. 61-62.

Experiences with /l/ are good preparation for /r/. Both sounds in the initial position require the lifting of the tongue and its relaxing into the following vowel. As with /l/, when we work with young children for the clear production of /r/, it is helpful to lift the arms (which tends to lift the tongue) as /r/ is produced.

Teacher: Watch and listen!
Teacher lifts her arms and pronounces "rabbit" as she makes a high, tossing gesture.
Do it with me!
Teacher and children repeat the procedure.



The other objects are named with a similar "lifting and tossing" gesture.

SENTENCE PATTERNS

Where is Robbie Rabbit?
Do you have Robbie Rabbit?
Yes, I have (No, I do not have) Robbie Rabbit.
__________ has Robbie Rabbit.

The teacher has a small toy rabbit or a small object to represent a rabbit. She directs the children in the game "Robbie Rabbit" described below.

EXPERIENCES WITH /r/

SENTENCE PATTERNS (Continued)

The children are seated in a circle, their hands cupped. To begin the game a child who produces a clear initial /r/ is chosen for "It". He turns his back while the children pass the "rabbit" counterclockwise from one child to another around the circle. At the same time they chant with the teacher:

Robbie Rabbit,
Hop around;
Don't let
Your little feet
Touch the ground.

The jingle is chanted two or three times, each child keeping his hands together after the rabbit is passed to the next child. When the rabbit has completed the circle the teacher says, "Stop!" and "It" turns around. The teacher and children then chant, "Where is Robbie Rabbit?" "It" points to a child and asks, "Do you have Robbie Rabbit?" The child responds, "Yes, I have (No, I do not have) Robbie Rabbit."

If "It" has pointed to the correct child, the child holds up the rabbit and the teacher and children chant "__________ has Robbie Rabbit". This child then becomes "It".

If "It" has pointed to a child who does not have the rabbit, the child who has the rabbit holds it up and the group chants "__________ has the rabbit." In this case the teacher selects a new "It" and the game goes on.

READING LIPS

See procedure pp. 65-66.

As objects are identified they are placed in a bag labeled R.

BALL RHYTHM

See procedure pp. 19-21.

Jingle for /r/ p. 217.

RECALL

See procedure p. 67.

SECTION TWO

Experience With Consonants

Leading Toward Writing and Reading Skills.

Introductory Statement

The purposes of Section Two are:

to help children make progress in their ability to communicate accurately and freely in speech

to place increasing emphasis on the relationship between expression in speech and its written or printed representation.

Speech Production

As in Section One, auditory, visual and kinesthetic approaches are all used to stimulate accurate speech production and to increase discrimination among speech sounds. The over-all importance of rhythm and movement as related to speech production is always emphasized.

Association of Speech With Its Written and Printed Representations

The jingle presented in relation to each consonant is associated with a chart on which it is written. After vital experiences of movement and dramatization related to the speaking of the jingle, the children speak with the teacher as her hand sweeps the left to right direction under the lines.

Some groups are ready for writing. Learning to write individual letters may follow chalk patterns. The letter symbols of consonants that have been experienced in speech activities may be circled on the chart on which a jingle is written. The chart illustrated by a child acts as a writing pattern for children who are eager to write words.

Lesson Units

The lesson units which follow are based on experiences with eighteen of the twenty-five English consonants. The illustrative materials provide incidental experience with vowels. A teacher who wishes to include a consonant not developed into a lesson unit will be able to develop her own unit by making use of "Description of Consonants" pp. 218-242 and "Additional Materials" pp. 185-217 in which all consonants are included.

DISCUSSION OF LESSON PHASES

Getting Ready

The Teacher:

"Getting Ready" for the teacher as in Section One emphasizes a careful review of the description of consonant production, an assembling of materials and an analysis of the lesson phases.

The Children:

In Section One preliminary routine with the clown is employed to focus the attention of the children. In Section Two, the "Getting Ready" period is used to help children get ready for listening through learning to release muscular tension, and then to experience a short period of true quiet. (See "Getting Quiet Inside" pp. 41-49)

Listening

Through her reading of the jingle as the children listen, the teacher sets a model of clear, rhythmic speech. If a teacher has access to a tape recorder it will be very helpful in evaluating her voice quality and diction. Nothing helps voice quality more than freedom from tension, particularly the tensions of shoulders, neck and jaw. Yawning is a natural way of relaxing throat and jaw. For this reason, if for no other, a teacher should participate regularly with the children in their experiences of relaxation and quiet.

Participating

"Participating" is interpreted as children's response in some form of expression following a listening experience. Expression may be in the form of clapping or other rhythmic response, dramatization, or speaking the lesson jingle or poem with the teacher. As we have stated previously, *expression* in response to an *impression* makes it meaningful to an individual child.

Pronouncing Clearly

The techniques used to help children produce clear consonants are much the same as in Section One, (See p. 61). An effort is made to help children to become increasingly conscious of the way individual consonants are produced through guiding them to make their own discoveries.

Reading Lips

See procedure pp. 65-66.

Ball Rhythms

Ball Rhythms are discussed quite fully in Part One, (See pp. 19-21)

When the stage is reached where ball rhythms are used in connection with speech skills leading specifically toward writing and reading, the chief purpose is for the coordination of rhythmic movement and verbalization and the resulting speech stability.

As children gain security in these exercises with the ball, the exercises can be varied:

Ball thrown by teacher, caught and returned by child in time to:

Teacher's chanting of jingle

Children chanting jingle with teacher

Teacher giving one line as she throws ball to a child
Child giving the following line as he returns it.

Note: The ball is thrown to the children in a regular succession until they become secure. Later it may be thrown to any child at random. When children are ready for it this stimulates alertness.

Chalk Patterns

Chalk Patterns add another dimension to speech activities. A child at the chalk board keeps time to the rhythm of the jingle as it is spoken by the teacher and the other children. Chalk Patterns are visual-motor patterns related to the spoken jingle, all in time to the rhythm of the jingle. The emphasis is on free movement rather than precision. It might be considered a pre-writing exercise. In the beginning, the movement can be a simple back and forth swing corresponding to the throwing and return of the ball. Later it can develop into more complex "fun exercises".

The success of the "fun" chalk patterns illustrated in certain of the lesson units, depends in large part on the sureness and rhythm of movement with which the teacher demonstrates them.

Recall (at an odd moment)

Recall exercises have proved most effective when given at an "odd" moment, perhaps when a change of pace is needed or when there is a minute of waiting. At such times it becomes a game rather than a challenge to remember.

A jingle may be identified or recalled:

through having its rhythm pattern clapped by the teacher

by reading the teacher's lips as she gives it without voice

through children's being able to speak it from memory

through recognizing it from its printed form on a chart, or from a table book version which has been illustrated by a child.

Follow Up

After a lesson for a specific consonant has been experienced, if children are given an opportunity to make a picture illustrating the lesson jingle, it is another way of making it individually meaningful.

When a chart on which a jingle is written is presented, the teacher should always ask for a volunteer to furnish an illustration.

Table books made up of individual jingles and an illustration by a particular child whose name is recorded, make wonderful incidental reading material. If jingles are printed on stiff paper and clearly lettered the shorter ones become good writing patterns for children who are eager to write.

EXPERIENCES WITH /p/

GETTING READY

Teacher: *Reviews production of /p/. (See p. 220)*

Assembles: Kindergarten ball; clown if used; chart with "Hippety Hop" (placed in view of the children); narrow strip of paper; materials for chalk pattern.

Children: *Learning to get loose and quiet.*
If the children are acquainted with the clown through the units in Section One, he can be used to demonstrate loose arms, legs, neck, etc.

The children are seated in chairs or on the floor.

Teacher: Do you know what a rag doll is?
With floppy arms?
Teacher shakes one arm and then the other from the shoulders.
And a loose neck?
Teacher rolls head from side to side.
Let's pretend we are rag dolls without any bones.
Do it with me.

I'm a loose rag doll.
I have no bones.
My legs are loose and easy.
Teacher's voice suggests relaxation.
My arms are loose and easy.
Teacher shakes one arm and then the other.
My neck is loose.
Teacher's head rolls from side to side.
All my body is loose.
I'm a loose rag doll.
Teacher's voice suggests more and more relaxation.
Close your eyes and get very still--
loose and easy--and still.
Quiet is held about 3 counts.

EXPERIENCES WITH /p/

LISTENING

Teacher: *Open your eyes, watch and listen while I read "Hippety Hop"*

Hippety Hop

Hippety, hippety,
Hippety hop!
Round and round
Until we stop.
Hippety, hippety,
Hippety hop!

The teacher indicates the chart and reads "Hippety Hop" and claps the rhythm keeping the clapping light and the word endings clear. The relationship between the chart and the reading is incidental, but important.

PARTICIPATING

Teacher: *Say it and clap it with me!*

Teacher and children speak and clap jingle.

John will you move around the room and keep time to "Hippety Hop" while the rest of us say it?

A child with good rhythm is selected to demonstrate.

After keeping time to the jingle has been demonstrated, the children may be invited by groups to move to the rhythm of the jingle as the others chant the jingle and clap the rhythm.

THE EMPHASIS SHOULD BE ON KEEPING TIME RATHER THAN ON ANY ONE FORM OF MOVEMENT SUCH AS SKIPPING. MANY KINDERGARTEN CHILDREN DO NOT SKIP BUT MOST OF THEM ARE ABLE TO RESPOND RHYTHMICALLY.

EXPERIENCES WITH /p/

PRONOUNCING CLEARLY

Teacher: Watch and listen!

The teacher holds a narrow strip of paper in front of her lips to demonstrate the "explosive puff" of /p/ as she says "hop", and then "stop". She then goes to each child in turn and lets him choose which word he will say ("hop" or "stop") to make the paper move.

*Teacher: What did the paper do when we said "hop" and "stop"?
Can you guess what made it move?*

Do not give the answer immediately. Allow the children the fun of discovery. You can guide them to observe the closed lips before the puff of breath that makes the paper "jump" when they say "hop". If necessary have them observe as you demonstrate the contrasting position of the lips when you blow steadily against a strip of paper through rounded lips, and the movement of the paper on /p/ as you say "hop".

READING LIPS

Teacher: See if you can guess what my lips are saying.
The teacher shapes the words "hippety-hop" without voice.
Say it out loud!
The children repeat "hippety'hop".
The same procedure is followed with "stop".

BALL RHYTHM ("Hippety Hop")

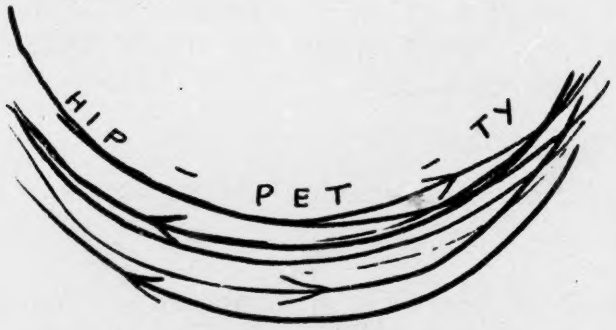
See procedure pp. 19-21 and p. 176.

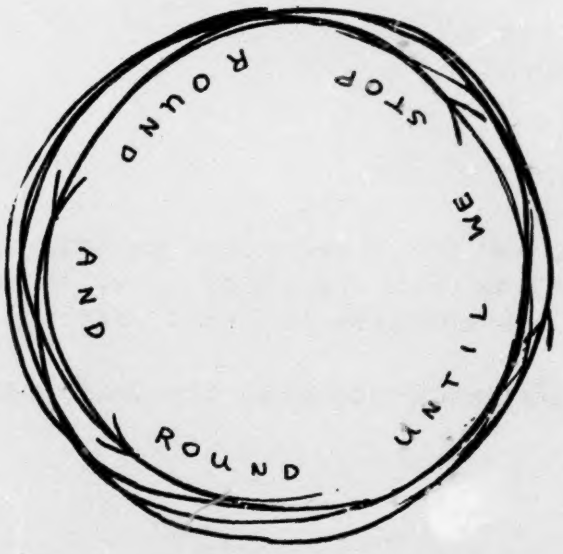
EXPERIENCES WITH /p/

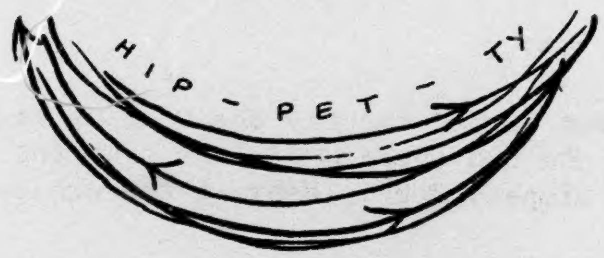
CHALK PATTERN ("Hippety Hop")

See procedure p. 126.

The teacher demonstrates the easy swing--back and forth with the chalk as she chants lines 1 and 2 of "Hippety Hop"; she makes a counter clock-wise circle in time to lines 3 and 4, and the swing of lines 1 and 2 is repeated for lines 5 and 6.




ROUND
AND
ROUND
UNTIL
WE
STOP



EXPERIENCES WITH /p/

After she demonstrates the chalk pattern, the teacher erases it.

Next, the teacher and children pretend to hold the chalk while they chant the jingle and make the chalk pattern in the air.

The teacher then selects a child with good coordination to demonstrate the chalk pattern on the chalk board.

A CHILD CAN DEMONSTRATE A CHALK PATTERN OF
THE SIZE AND TEMPO RIGHT FOR OTHER CHILDREN
BETTER THAN AN ADULT

See that all of the children get to experiment with the chalk pattern.

As they get used to the rhythm, encourage the children to say the jingle as they make the chalk pattern.

Always emphasize the swing and freedom of the movement rather than precision.

FOLLOW UP DURING "FREE TIME"

The teacher might ask for a volunteer to draw a picture for "Hippety Hop". This along with the chart could be made into a table book for all of the children to "read" and enjoy.

Materials for experimentation with the chalk pattern can be made available.

RECALL

See procedure p. 127.

At some odd moment during the day the teacher might say to the children, *See if you can guess what I am clapping.* She then claps the rhythm of "Hippety Hop". Many of the children will be able to identify it.

WHEN EXPERIENCE WITH A SPECIFIC JINGLE HAS BEEN ASSOCIATED WITH BODILY MOVEMENT, CLAPPING, SPEAKING AND VISUAL PATTERN, ONE ASPECT OF RECALL REINFORCES THE ENTIRE COMPLEX OF EXPERIENCES RELATED TO IT.

EXPERIENCES WITH /b/

GETTING READY

Teacher: *Reviews production of /b/. (See p. 221)*

Assembles: Kindergarten ball; chart with "Scrubbety Scrub" placed in view of the children; materials for chalk pattern.

Children: *Learn to release muscular tensions.*

Teacher: Stand tall and stretch!!

The teacher demonstrates as she gives directions, her voice suggesting the quality of response expected.

Arms high and stretch!! Sit down.

Make your hands into tight fists. Squeeze them tight! Now make them very loose.

Make your toes tight inside your shoes. Let them be very loose, all your body very loose.

Now close your eyes and get very still, very still.

The teachers voice suggests quiet. The quiet is held about three seconds.

LISTENING

Teacher: Open your eyes and listen while I read.

The teacher indicates the chart with "Scrubbety Scrub". She reads "Scrubbety Scrub", bringing out the fun and rollicking quality as she lightly claps the rhythm of the jingle.

Scrubbety Scrub

Rub-a-dub-dub,
Three boys in a tub,
Ready to take
A scrubbety scrub.
Rub-a-dub-dub,
Rub-a-dub-dub.
-g.c.

EXPERIENCES WITH /b/

PARTICIPATING

The teacher now invites the children to clap and say the jingle with her. Not all will speak at first but they will do so eventually if the teacher expects it. Following the clapping and speaking the children may move to the rhythm of the jingle or have fun with a simple dramatization.

PRONOUNCING CLEARLY

Teacher: *Our hands are going to help us speak.* (See p. 221)
Press your finger tips together--really press.
Teacher demonstrates.
Watch and listen.
Teacher demonstrates the pressure and release on /b/ as she says "dub".
Do it with me.
Teacher and children say "dub" using hand dramatization, and then "tub" and "scrub".

READING LIPS

Teacher: *Watch my lips and guess what I am saying.*
The teacher gives "Scrubbety Scrub" without voice, the children identify and repeat it with voice. In the same manner the last two lines of "Scrubbety Scrub" are given by the teacher, identified, and repeated aloud by the children.

BALL RHYTHM ("Scrubbety Scrub")

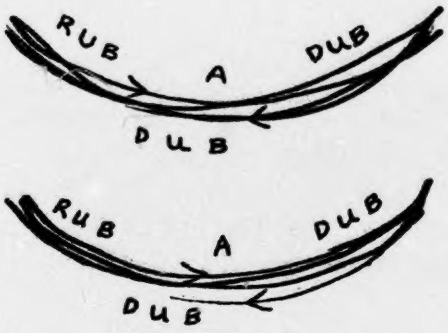
See procedure pp. 19-21.

EXPERIENCES WITH /b/

CHALK PATTERN

See procedure p. 126.

The chalk pattern can be the simple swinging back and forth of the chalk in time to "Rub-a-dub-dub".



FOLLOW UP DURING "FREE TIME"

Teacher: *Who will make a picture for "Scrubbety Scrub"?*
A child volunteers or is selected. Other children may want to make a picture to take home.

The chart and picture may make a single table book or be combined with "Hippety Hop" to make a larger book of jingles.

RECALL

Perhaps during a period when the children are enjoying books or stories with their teacher, attention might be called to the "Scrubbety Scrub" chart.

Teacher: *Can you guess what this says?*
Some children will identify it.
Let's "read" it together.
The teacher sweeps her hand under the lines as she and the children "read" it.

EXPERIENCES WITH /m/

GETTING READY

Teacher: *Reviews production of /m/. (See p. 222)*

Assembles: *Kindergarten ball; chart with "Ho Hum" placed in view of children; materials for chalk pattern.*

Children: *Learn to relax.*

Teacher: *Make your arms very loose, just like a rag doll,*
And your neck
And your legs.
Play you are just a rag doll,
Loose arms, loose legs,
Quiet and loose all over your body.
Say, "Hi-ho-hum"!
Yawn and stretch!
Close your eyes, get very still
--and listen.

LISTENING

Ho Hum

Ho-hum,
Here I come,
Hi-ho-hum,
Here I come.

Indicating the chart the teacher reads "Ho Hum" and claps the rhythm in a very relaxed "yawny" manner.

PARTICIPATING

Teacher: *What would the person be like who would talk this way? Could you walk as he would walk? Do you think he would be big or little?*

Help the children to identify with the relaxed feeling of the jingle. The children's ideas do not need to coincide with yours of course, but should be reasonable.

EXPERIENCES WITH /m/

PRONOUNCING CLEARLY

Teacher: *Take a big yawn. Say, "hum".*

Do you know what "hum" means?

If necessary, the teacher demonstrates.

Let's say, "hum" and make it very long; "Hummmmm".

Let's do it once more and when it really hums, hold your nose. Watch!

The teacher demonstrates hum--and then presses her nostrils together between thumb and forefinger shutting off the sound.

Ready, "Hummmmm"--hold your nose. What happened?

Can you guess what made the sound stop?

The teacher gives time for children to respond.

How did the sound get out when you said, "mmmmmm"?

Teacher again demonstrates shutting off the sound by holding nose.

Children are invariably intrigued by the experiment of shutting off the sound and nearly always find it funny. It is unlikely that some of the children will not discover that the sound (and of course the breath) gets out through the nostrils when they make the humming sound. If it should happen that no one discovers it, don't tell them immediately. Help them to feel that there is something interesting to discover.

READING LIPS

See procedure pp. 65-66.

Teacher: *Guess what my lips are saying.*

Teacher gives last two lines of "Ho Hum" without voice. The children identify and repeat aloud. Then the same procedure is followed with the first two lines.

BALL RHYTHM ("Ho Hum")

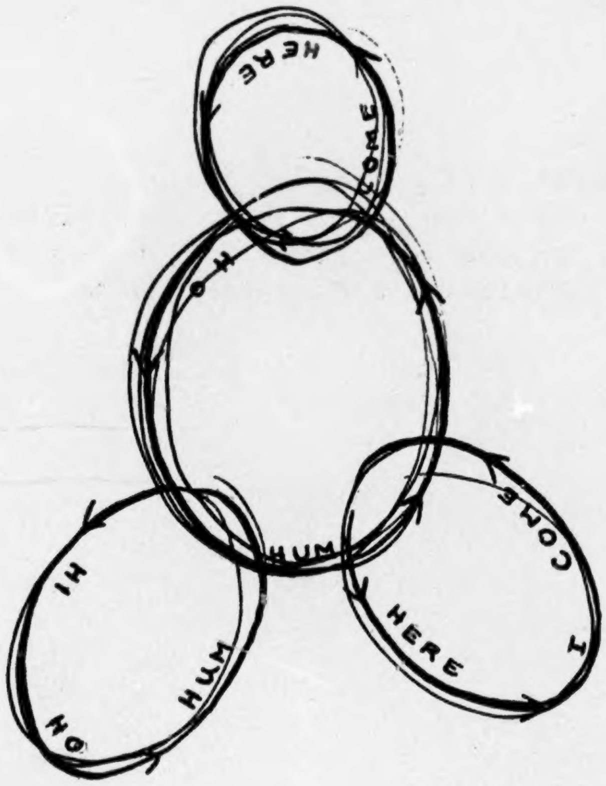
See procedure pp. 19-21.

EXPERIENCES WITH /m/

CHALK PATTERN

See procedure p. 126.

The teacher demonstrates the chalk pattern as she chants the jingle.



Teacher: *Lets all pretend that we are making the pattern.*
Hold your chalk. First we'll make the body.
Teacher and children demonstrate the body circle in the air as they chant the first line and then use a similar procedure for other circles.
Would someone like to try it on the board?
while the rest of us make it in the air?
A child volunteers or is selected.
What is it?
A clown?
A bear?
Teacher and children discuss the question of what the chalk pattern might represent.

EXPERIENCES WITH /m/

FOLLOW UP DURING "FREE TIME"

Be certain to ask for a volunteer to make a picture for "Ho Hum" so that along with the chart it can become a table book. Others may want to practice the chalk pattern.

RECALL (at an odd moment)

Teacher: *Can you guess what my lips are saying?*
Teacher gives the jingle "Ho Hum" without voice. The children identify the jingle and all say it aloud and clap the rhythm.

EXPERIENCES WITH /wh/

GETTING READY

Teacher: *Reviews production of /wh/. (See p. 223)*

Assembles: Kindergarten ball; chart with "Silly Rhymes" placed in view of children; pin-wheel (See p. 138); materials for chalk pattern.

Children: *Learn to release muscular tension. (See exercise p. 47)*

LISTENING

Teacher: I'm going to see how well you can guess.
Teacher places the chart with "Silly Rhymes" in view of the children and reads "Silly Rhymes".

Silly Rhymes

1. Whippety, whoppety,
Whippety, wham,
I'll shut the door
And make it slam.

2. Whippety, whoppety,
Whippety wham,
I'd like to have
Some bread and jam.

3. Whippety, whoppety,
Whippety, wham,
I'm a boy
My name is Sam.
-g.c.

PARTICIPATING

The teacher reads the first rhyme pausing slightly before the final word to allow the children to guess what it is. The teacher and children then "read" the rhyme as the teacher's hand sweeps beneath the lines. The same procedure may be followed with the other two rhymes.

This is of course, an exercise in rhyming, but there are other clues which help in guessing the right word such as the association between bread and jam, and the fact that most children at some time or other have been warned, "Don't slam the door!"

EXPERIENCES WITH /wh/

PRONOUNCING CLEARLY

Teacher: Watch and listen!

The teacher holds a pin-wheel a few inches in front of her lips as she says "whippety", making the pin-wheel turn. The same procedure is followed with "whoppety" and "wham".

The teacher now goes to each child and lets him choose to say either "whoppety" or "wham" to make the pin-wheel move.

READING LIPS

See procedure p. 65-66.

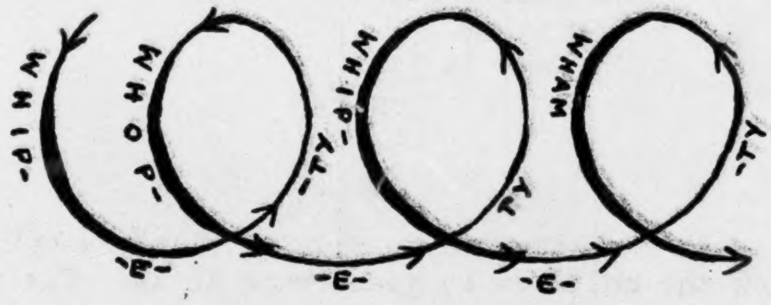
The teacher gives one of the "Silly Rhymes" without voice, the children identify it and all repeat it aloud.

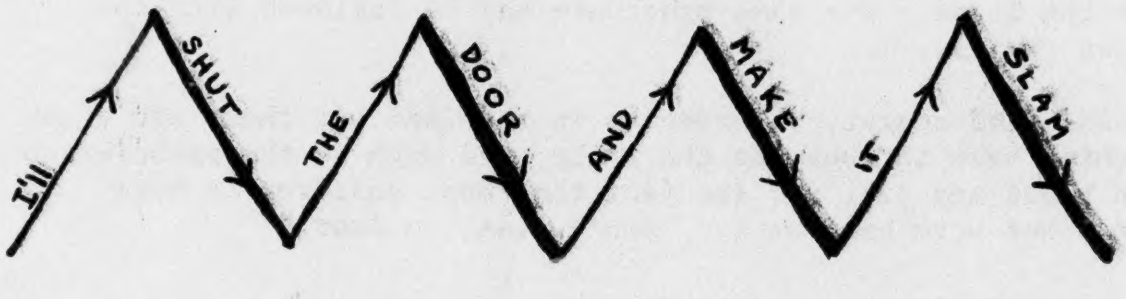
BALL RHYTHM ("Silly Rhymes")

See procedure p. 19-21.

CHALK PATTERN

See procedure p. 126.


WHIP-
-E-
WHOP-
-TY
-E-
WHIP-
TY
-E-
WHAM
-TY


I'll
SHUT
THE
DOOR
AND
MAKE
IT
SLAM

EXPERIENCES WITH /wh/

FOLLOW UP DURING "FREE TIME"

Children are given an opportunity to make a picture to illustrate a rhyme or rhymes. Materials for chalk patterns should be available.

RECALL (at an odd moment)

The chart of "Silly Rhymes" is presented and children and teacher"read"it together.

Teacher: Who would like to "read" one of the rhymes by himself?

Child volunteers or is selected by teacher.

Which one do you want to "read"?

Child indicates choice and reads rhyme as teacher sweeps her hand under the lines.

A similar procedure may be followed with other children.

EXPERIENCES WITH /w/

GETTING READY

Teacher: *Reviews the production of /w/. (See p. 223)*

Assembles: Kindergarten ball; chart with "Wee Woman" placed in view of children; clown face and mouth cutouts; materials for chalk pattern.

Children: *Learn to relax and rest.*

Teacher reads "Quiet" (See p. 49) and the children respond to the suggestions given in poem. After the poem is read, the stillness is held about two seconds.

LISTENING

Teacher: Open your eyes and listen while I read "Wee Woman".

Wee Woman

There was a Wee Woman,
As I've heard tell,
She went to market,
Her eggs for to sell.
The West Wind
Was at her back.
He pushed her
Now and then.
And afterward,
The East Wind,
He pushed her home,
Again.

Adapted from Mother Goose

PARTICIPATING

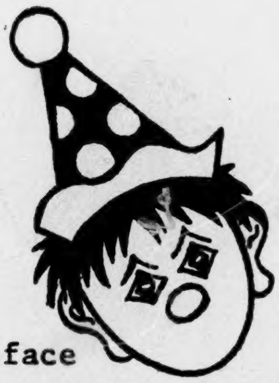
This Mother Goose rhyme lends itself well to dramatization. "Wee Woman" will undoubtedly need to be discussed. How "wee" was the "wee woman"? What did she look like? How dressed? etc. Establish through questioning her home, her family, the source of her egg supply and the purpose of her selling the eggs. Transactions at the market may also be part of the story-play. But best of all she has two "Wind" friends. Draw on the children's closeness to fantasy in developing these friendly "Wind" characters, and see that the Wee Woman gets safely home.

EXPERIENCES WITH /w/

PRONOUNCING CLEARLY

The production of both /w/ and /wh/ are so dependent on active lips that an exercise designed to stimulate lip activity is useful at this point and also fun. It can be a preliminary lesson in vowel discrimination and a chance to read vowel shapes. The "clown activity" which follows has been used with success at all primary levels.

Teacher: *Let's pretend that we are funny clowns and make funny faces. Watch and listen and do as I do.*
Teacher demonstrates and children imitate.
We are funny clowns!
Teacher makes exaggerated puppet-like head movements.
Our lips are open wide when we say 'ah, ah, ah'.
Exaggerated mouth opening
We make our lips wide and thin when we say, 'e͞e, e͞e, e͞e'.
We make our lips round and tight when we say 'o͞o, o͞o, o͞o'.
Ah o͞o e͞e o͞o,
Ah o͞o e͞e o͞o,
We are funny clowns!



A clown face with eyes and nose, but no mouth, can be made. Then cutouts to represent mouth shapes for vowels "ah', "o͞o" and "e͞e" (▯ ○ ⬭) are made. If such preparation is not feasible the vowel shapes can be drawn on paper or chalk board and pointed to as they are produced. Children quickly get the idea and read with ease different sequences of these vowel shapes, with or without the clown.

Teacher: *The funny clown says "ah".*
Teacher places mouth shape (▯) in position of clown's mouth.
Say it with me;"ah".
The same procedure is followed with o͞o (○) and e͞e (⬭).
Now let's talk with the clown.
Teacher places the shapes ▯ ○ ⬭ in succession, in position for the clown's mouth and as the mouth shape is placed, teacher and children sound the vowel.

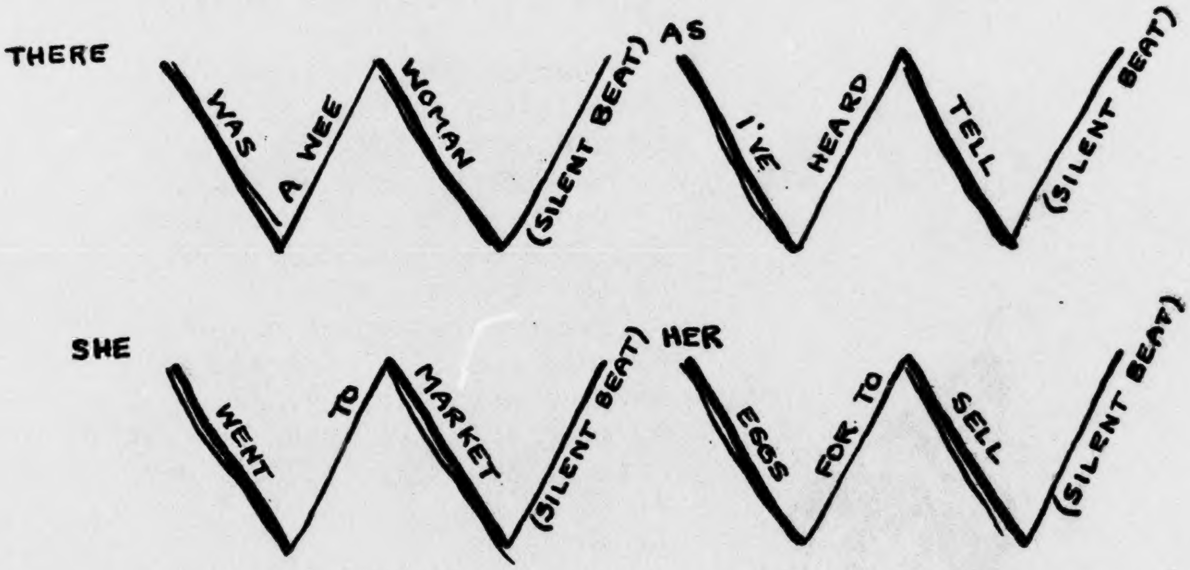
EXPERIENCES WITH /w/

READING LIPS

Teacher: See if you can guess what my lips are saying.
Teacher shapes "ah, oo, ee, oo"without voice.
Children identify and repeat aloud.

CHALK PATTERN

See procedure p. 126.


THERE
WAS
A WEE
WOMAN
(SILENT BEAT)
AS
I'VE
HEARD
TELL
(SILENT BEAT)
SHE
WENT
TO
MARKET
(SILENT BEAT)
HER
EGGS
FOR TO
SELL
(SILENT BEAT)

FOLLOW UP DURING 'FREE TIME'

See procedure p. 127.

RECALL (at an odd moment)

The teacher claps the rhythm of "Wee Woman", the children identify it and say the verse with the teacher as they clap the rhythm.

EXPERIENCES WITH /f/

GETTING READY

Teacher: *Reviews production of /f/. (See p. 224)*

Assembles: Kindergarten ball; chart with "Buff" placed in view of children; materials for chalk pattern.

Children: *Learn to release muscular tension as preparation for quiet listening. (See p. 159)*

LISTENING

Teacher: Listen while I read about a dog named Buff.

The teacher indicates the chart, reads "Buff" and claps the rhythm.

Buff

I had a little dog.
His name was Buff.
I sent him to the store
for an ounce of snuff.
But he lost the bag
and spilled the snuff.
So take that cuff,
You bad dog Buff.
-Mother Goose

In reading "Buff" and clapping the rhythm a regular beat resulting in a "sing-song" type of reading could be used. However the jingle allows for the use of conversational phrasing and stress and the dramatic effects obtained by contrasts in tempo.

PARTICIPATING

Teacher: Now clap it with me as I read "Buff again. Perhaps you can say some of it too.

Teacher reads and all clap the rhythm.

There should be discussion and explanation when necessary, of the possible reason for naming the dog "Buff", (perhaps his color?). The meaning of "snuff", "ounce", and "cuff" as used in the jingle should be clarified.

As nonsensical as the jingle is the possibilities for movement and dramatization would be fun to explore.

EXPERIENCES WITH /f/

PRONOUNCING CLEARLY

Teacher: *Watch and listen!*

The teacher holds one of her wrists before her lips and pronounces "Buff", slightly lengthening /f/.

Do it with me.

The children repeat the experiment with the teacher.

What did you feel on your wrist when you said "Buff"?

Air, breath.

The same procedure is used with "cuff" and "snuff".

READING LIPS

See procedure pp. 65-66.

Teacher: *Watch my lips and guess what I am saying.*

Teacher gives "snuff" without voice, children identify and repeat aloud.

"Cuff" and "Buff" are treated in a similar manner.

BALL RHYTHM ("Buff")

See procedure pp. 19-21.

CHALK PATTERN ("Buff")

See procedure p. 126.

See suggested chalk pattern on the following page.

EXPERIENCES WITH /f/

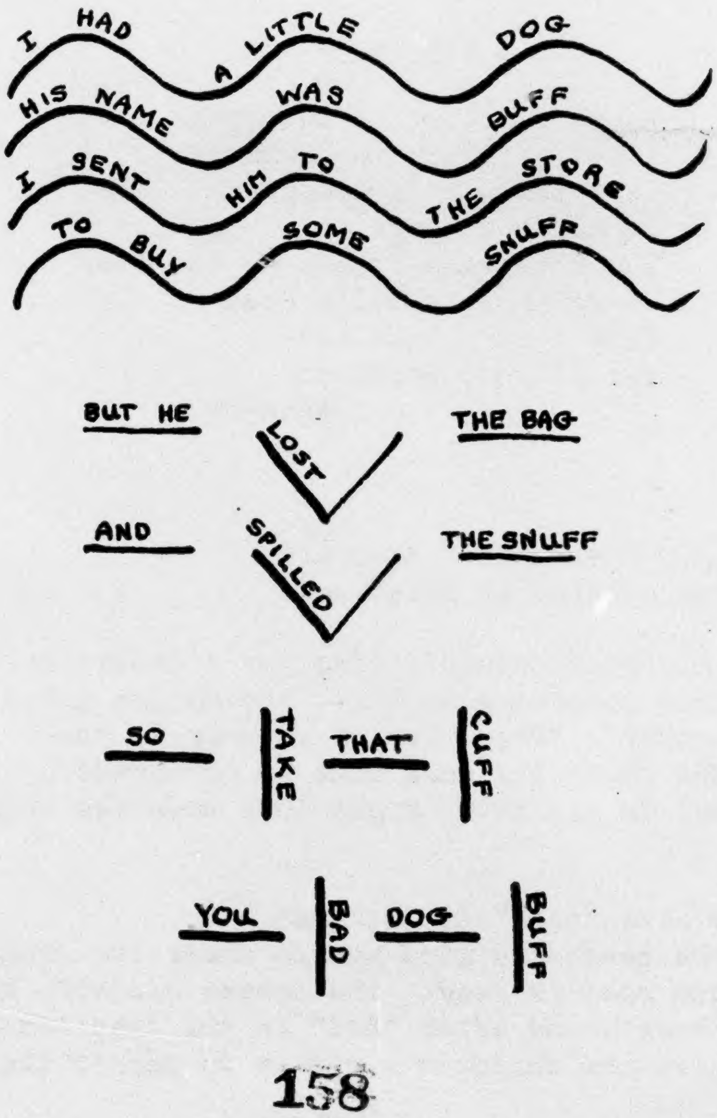
FOLLOW UP DURING "FREE TIME"

Ask for volunteers to make a picture for "Buff".

Make materials available for experimenting with chalk patterns.

RECALL (at an odd moment)

Clap the rhythm of "The Cave". If it is not identified, clap the rhythm and at the same time give the lines without voice.


I HAD A LITTLE DOG
HIS NAME WAS BUFF
I SENT HIM TO THE STORE
TO BUY SOME SNUFF
BUT HE LOST THE BAG
AND SPILLED THE SNUFF
SO TAKE THAT CUFF
YOU BAD DOG BUFF

EXPERIENCES WITH /v/

GETTING READY

Teacher: *Reviews the production of /v/. (See p. 225)*

Assembles: Kindergarten ball; chart with "The Cave" placed in view of the children; materials for chalk pattern.

Children: *Learn to relax and rest. The teacher reads "Quiet" (See p. 149) and the children respond to the suggestions given in the poem.*

LISTENING

Teacher: *Listen while I read a poem about a cave.*
The teacher reads "The Cave" her voice suggesting the caution of one who is uncertain of what might be found in the cave.

The Cave

There's a cave in the woods,
I can tell you just where.
It belongs to a woodchuck
Or maybe a bear.
There're some tracks by the door
Where some animal's been
It's a very nice cave,
But I'm not going in.
-Anonymous

PARTICIPATING

Teacher: *Do you know what a cave is?*
The meaning is discussed.

This poem has good possibilities for stimulating imagination. You might ask questions such as "Who do you think might have found the cave?" "Where do you suppose it was?" Why didn't the ones who found the cave want to go inside?" "What kind of an animal do you think might have made the tracks by the cave?"

Teacher: *Now lets "read" it together.*
The teacher's hand sweeps under the lines as the poem is read. She pauses slightly before "bear", and after "But" in the last line, to give the children a chance to supply the words.

EXPERIENCES WITH /v/

PRONOUNCING CLEARLY

Teacher: *Listen and watch my hands!*
The teacher produces a strong /v/ as she dramatizes it with her hands. (See p.*
What does this sound /v/ make you think of?
The teacher makes certain to get the children's ideas before imposing any of her own.
Do it with me!
Children and teacher produce /v/ using hand dramatization.
Now watch my hands help me say "Cave".
Teacher uses hand dramatization on /v/ as she says "Cave".
Do it with me!
Teacher and children repeat procedure.

READING LIPS

See procedure pp. 65-66.

Teacher: *Watch my lips and guess what I am saying.*
The teacher gives first two lines of "The Cave" without voice. Children identify and repeat with voice.
The same procedure is followed with the last two lines.

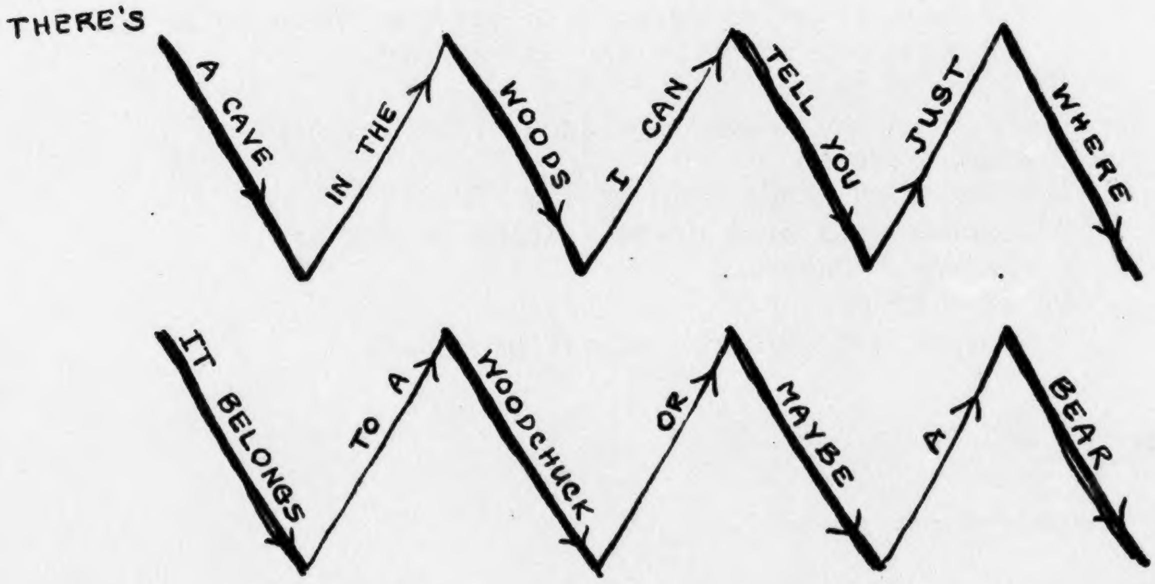
BALL RHYTHM ("The Cave")

This is a very easy, swinging rhythm and encourages taking turns in speaking sequential lines as the ball is thrown and returned.

***/v/ can be isolated without distortion if the breath continues to escape between lower lips and upper teeth while /v/ is being sounded.**

EXPERIENCES WITH /v/

CHALK PATTERN (First four lines of "The Cave")


THERE'S
A CAVE
IN THE
WOODS
I CAN
TELL YOU
JUST
WHERE
IT BELONGS
TO A
WOODCHUCK
OR
MAYBE
A
BEAR

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL

See procedure p. 127.

EXPERIENCES WITH /t/

GETTING READY

Teacher: *Reviews the production of /t/. (See p. 226)*

Assembles: Kindergarten ball; chart with "Patsy Penny" placed in view of children; birthday candles and matches; materials for chalk pattern.

Children: *Alertness exercise followed by quiet.*

Teacher: *Watch and listen and do as I do.*
Teacher demonstrates as she gives directions.

Touch your head
And touch your toes,
Touch your ears
And touch your nose.

Hands on shoulders,
Touch your toes,
Hands on hips
And touch your nose.

Sit down and close your eyes.
Get very quiet, very still.

LISTENING

Teacher: *Open your eyes and listen while I read "Patsy Penny."*
See if you can help me.
The teacher reads from the chart, her hand sweeping from left to right under the lines. She pauses slightly before "fat", "white" and "fight" to give the children a chance to supply the words.

Patsy Penny

Patsy Penny
Had a cat,
Not so skinny,
Not so fat,
Not so black,
Not so white,
But how that kitty cat
Could FIGHT!
-g.c.

EXPERIENCES WITH /t/

PARTICIPATING

The teacher talks with the children about "Patsy Penny's cat; what might he look like, what color he might be, how large, what kind of disposition he might have.

Teacher: *Listen while I read "Patsy Penny" again and keep time by clapping.*
Teacher demonstrates
Let's do it together
Teacher and children clap and speak.

Now the teacher draws the attention of the children to the chart with "Patsy Penny".

Teacher: *Can you guess what is written on this chart?*
Patsy Penny
Let's say it together
The teacher sweeps her hand under the lines as she reads making the last two lines very dramatic.

PRONOUNCING CLEARLY

The teacher demonstrates the puff of breath resulting from the production of /t/ by holding a lighted birthday candle a few inches from her lips as she pronounces "cat", and then "fat", "white" and "fight".

Each child then chooses which of the four words he wants to say to make the canlde flame move while the teacher holds the candle in front of his lips.

If for any reason the use of a candle does not seem desirable, substitute a narrow strip of paper of a different color from that used for /p/.

READING LIPS

See procedure pp. 65-66.

Teacher: *Watch my lips and guess what I am saying.*
The teacher shapes "fat" without voice, the children identify it and repeat it aloud. The same procedure is followed with "white" and "cat".

EXPERIENCES WITH /t/

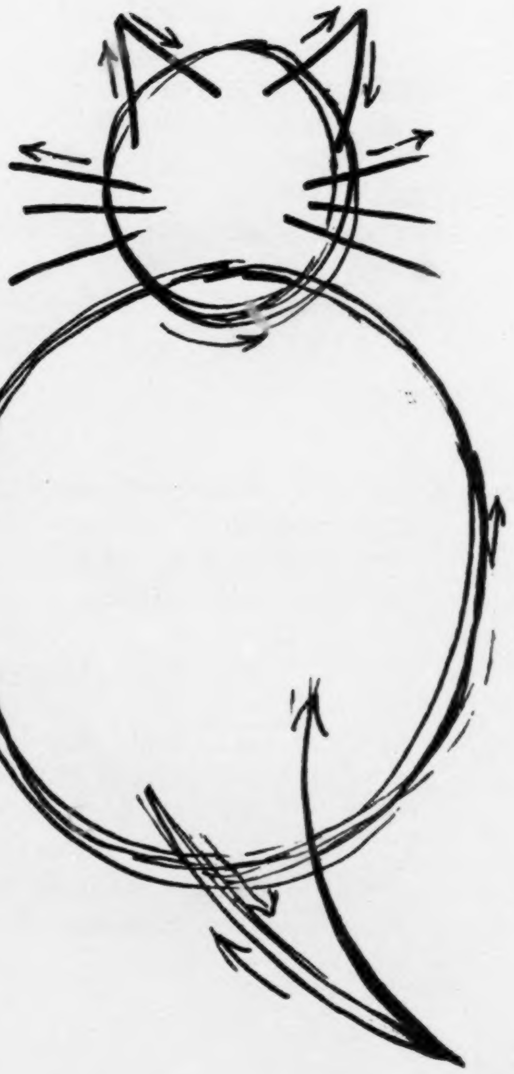
BALL RHYTHM ("Patsy Penny")

See procedure pp. 19-21.

CHALK PATTERN ("Patsy Penny")

See procedure p. 126.

Patsy Penny	body
Had a cat	head
Not so-skinny	left ear
Not so-fat	right ear
Not-so-black	left whisker
Not-so-white	right whisker
But-how-that *kitty-cat* *could-*	starting at tip of tail move chalk up and back 3 times on left side of tail
Fight!	Finish right side of tail with a vigorous movement



FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at an odd moment)

The teacher claps the rhythm of "Patsy Penny", the children identify it and all speak and clap it together.

EXPERIENCES WITH /d/

GETTING READY

Teacher: *Reviews production of /d/. (See p. 227)*

Assembles: Kindergarten ball; chart with "Time For Bed" placed in view of the children; materials for chalk pattern.

Children: *Exercise for quiet.*

Teacher: *Yawn!*
Now lets get very still--
Very, very still--
Close your eyes--and rest.

LISTENING

Teacher: *Open your eyes and listen.*

Indicating the chart the teacher reads "Time For Bed", her hand sweeping from right to left beneath the lines.

Time For Bed

Ned, Ned!
Daddy said
Time to come in
And time for bed.
Time for bed
Brother Ned!
-gc.

PARTICIPATING

Teacher: *Let's all say and clap "Time For Bed".*

Children and teacher speak and clap.

Involve the children imaginatively in the situation by such questioning as, "Who, do you think, was calling Ned?" "What do you think Ned might have been doing?" "How old do you think Ned was?" "Do you think he went into the house when he was called?"

EXPERIENCES WITH /d/

PRONOUNCING CLEARLY

See hand dramatization p. 227.

Teacher: Watch and listen!
Let your hands help you talk.
Hold up your two middle fingers.
The teacher demonstrates.
Do as I do.
The teacher touches the inside of the first joint of one middle finger with the other middle finger.
Press--and let go.
Watch and listen!
Teacher pronounces "Ned" pressing and releasing the touching finger as she sounds /d/.
Do it with me.
Teacher and children repeat the procedure.
Now lets say "bed" and "said" using our hands.
The procedure is repeated.

READING LIPS

Teacher: Watch my lips and guess what I am saying.
Teacher gives 3rd and 4th lines of "Time For Bed" without voice. Children identify and repeat the lines aloud. The same procedure is followed with the 5th and 6th lines.

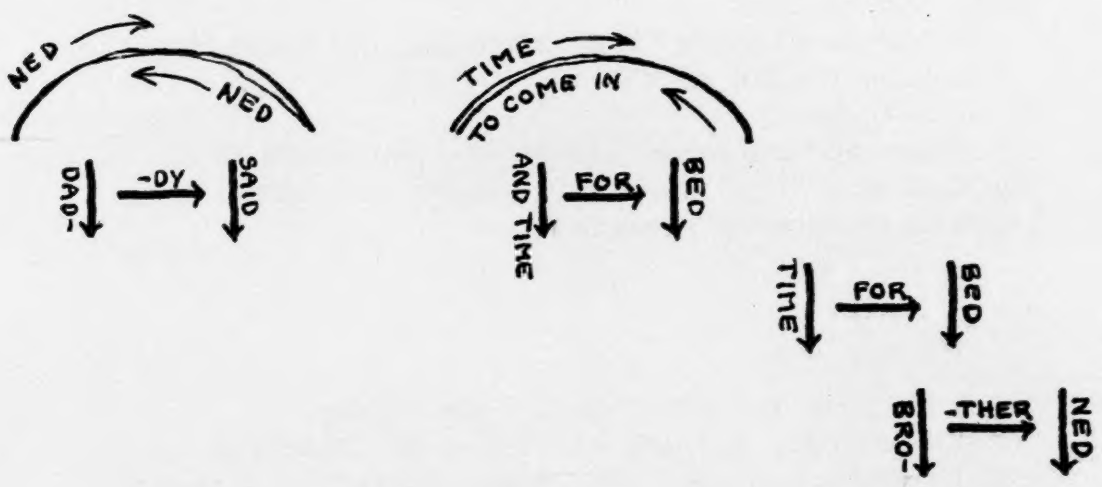
BALL RHYTHM ("Time For Bed")

See procedure pp. 19-21.

EXPERIENCES WITH /d/

CHALK PATTERN ("Time For Bed")

See procedure p. 126.


NED
NED
DAD-
-DY
SAID
TIME
TO COME IN
AND TIME
FOR
BED
TIME
FOR
BED
BRO-
-THER
NED

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at an odd moment)

Teacher: *Watch my lips, and guess what I am saying.*
The teacher gives "Time For Bed" without voice as she claps the rhythm. The children identify it aloud and clap the rhythm.

EXPERIENCES WITH /n/

GETTING READY

Teacher: *Reviews the production of /n/. (See p. 228)*

Assembles: Kindergarten ball; chart with "Ten Pigs" placed in view of children; materials for chalk pattern.

Children: *Exercise for relaxation and quiet.*

Teacher: *Are you ready? Do as I do.*
Teacher demonstrates as she gives directions her voice suggesting the quality of the response expected.
On tip-toes--stretch! stretch!
Reach with your fingers and str--etch!
Now let go--loose!
Teacher demonstrates letting go by dropping head, and relaxing arms and shoulders.
Neck, back, arms--very loose.

Stand tall, sit down, and close your eyes.
See if you can get very still
more and more--still.

LISTENING

Teacher: *Open your eyes and listen.*
The teacher reads "Ten Pigs" keeping the fun uppermost and claps the rhythm.

Ten Pigs

Boys, girls,
Women, men,
Ten pigs
In a pen.
Pigs got out
Ran about
Boys, girls,
Women, men.

EXPERIENCES WITH /n/

PARTICIPATING

Teacher: Lets speak and clap together.
Clapping is light, tempo brisk.
We can clap to the rhythm of "Ten Pigs".
Can you think of another way to keep time?

Encourage the children to experiment with keeping time in different ways. They might keep time with arms only, feet only, head movement only, etc.

PRONOUNCING CLEARLY

Teacher: Listen!
Teacher demonstrates a resonant /n/ by saying "men" making the /n/ prolonged and resonant. While the /n/ is being prolonged the teacher shuts off the sound by closing her nostrils between thumb and forefinger.
Let's do it together!
Children and teacher repeat the experiment. The same procedure is used in pronouncing "pen".

READING LIPS

Teacher: Watch my lips and guess what I am saying.
Teacher gives lines 5 and 6 from "Ten Pigs" without voice. Children identify and repeat aloud. The same procedure is followed with lines 1 and 2.

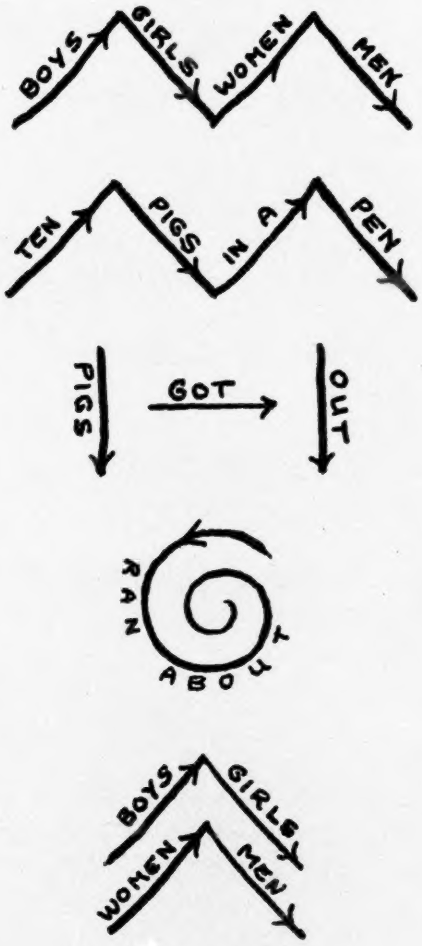
BALL RHYTHM ("Ten Pigs")

See procedure pp. 19-21.

EXPERIENCES WITH /n/

CHALK PATTERN ("Ten Pigs")

See procedure p. 126.


BOYS
GIRLS
WOMEN
MEN
TEN
PIGS
IN
A
PEN
PIGS
GOT
OUT
RAN
ABOUT
BOYS
GIRLS
WOMEN
MEN

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL

The teacher calls attention to the chart with jingle "Ten Pigs". *Can you guess what is written on this chart?*

If children do not recognize the jingle, the teacher may clap the rhythm as she gives the lines without voice.

After the jingle is identified the teacher and children may speak the jingle and clap the rhythm.

EXPERIENCES WITH /k/

GETTING READY

Teacher: *Reviews the production of /k/. (See p. 229)*

Assembles: Kindergarten ball; chart with "Cuckoo Clock" placed in view of children; materials for chalk pattern

Children: *Exercise for release of tension.*

Teacher: *Open your eyes and do as I do*
Teacher demonstrates as she gives directions.
Stand and reach--high on your tippy toes
and stretch!
Now let your arms be loose,
Your neck loose--
loose all over.
Sit down and close your eyes--
loose, quiet and still.
And rest!!
The teachers voice suggests the quality of the expected response.

LISTENING

Teacher: *Open your eyes and listen while I read.*
The teacher indicates the chart, reads "Cuckoo Clock" and claps the rhythm.

Cuckoo Clock

Tick- tock
Tick- tock
Hear the little Cuckoo Clock,
Tick- tock
Now he's calling three o'clock
Cuckoo! Cuckoo! Cuckoo!
-Agnes Elfving

EXPERIENCES WITH /k/

PARTICIPATING

Teacher: Say it and clap it with me.
Teacher and children say "Cuckoo Clock" and clap the rhythm.

Discuss Cuckoo Clocks with the children. Perhaps some child has seen a cuckoo clock or has one at home and can describe it.

As the jingle is chanted the children can dramatize the movement of the pendulum by swaying, and dramatize the ticking of the clock by clapping. Perhaps they can think of some other sound that would be even more like the ticking of a clock than clapping. Let them experiment.

While the others speak the jingle, two children might form the clock by facing each other with arms high and finger tips touching to form the painted roof of the Cuckoo Clock while a third child plays the part of the cuckoo who comes out on "three o'clock" and says "cuckoo" 3 times.

PRONOUNCING CLEARLY

Teacher: Watch my hands.
The teacher demonstrates the hand dramatization for /k/ (See p. 229) as she produces the sound, taking care to keep it "voiceless".
Do it with me!
Teacher and children repeat the procedure.

The teacher and children then pronounce "tick", "tock" and "clock" using the hand dramatization on /k/.

READING LIPS

Teacher: Watch my lips and guess what I am saying.
Teacher gives the first three lines of "Cuckoo Clock" without voice, the children identify the lines and repeat them aloud.
The same procedure is used for the last two lines.

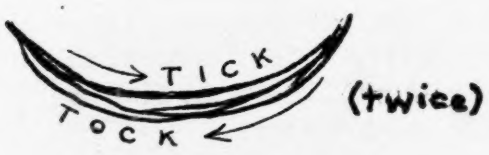
EXPERIENCES WITH /k/

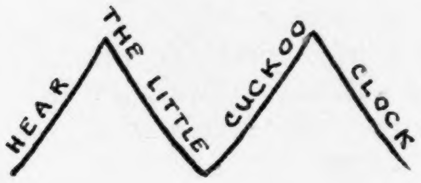
BALL RHYTHM ("Cuckoo Clock")

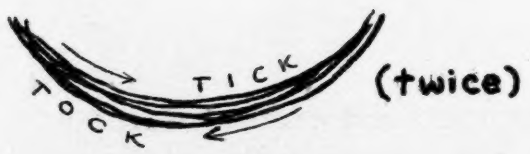
See procedure pp. 19-21.

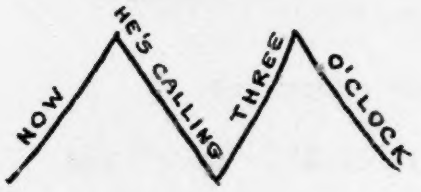
CHALK PATTERN ("Cuckoo Clock")

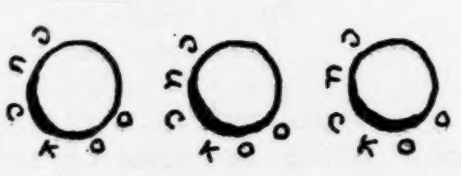
See p. 126.


TICK
TOCK
(twice)


HEAR
THE LITTLE
CUCKOO
CLOCK


TICK
TOCK
(twice)


NOW
HE'S CALLING
THREE
O'CLOCK


CUCKOO
CUCKOO
CUCKOO

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL

Teacher: *See if you can guess what I am clapping.*
The teacher claps the rhythm of "Cuckoo Clock", the children identify it and all say it as they clap the rhythm.

EXPERIENCES WITH /g/

GETTING READY

Teacher: *Reviews the production of /g/. (See p. 230)*

Assembles: Kindergarten ball; chart with "Piggy Wig" placed in view of children; materials for chalk pattern

Children: *Exercise for alertness and for release of tension. (See p. 153)*

LISTENING

Teacher: *Open your eyes and listen.*

Indicating the chart the teacher reads "Piggy Wig" as she claps the rhythm.

Piggy Wig

Piggy Wig
Dance a jig
Wiggle, wiggle,
waggle.
Lift your snout,
Dance about,
Diggle, diggle
daggle.
-gc.

PARTICIPATING

Teacher: *Clap with me. Perhaps you can say it with me too.*

Teacher and children speak and clap "Piggy Wig"

What does wiggle mean?

Meaning is discussed.

Can you wiggle your fingers?

Teacher waits for response.

Can you wiggle your nose?

Say "wiggle wiggle waggle".

The teacher uses exaggerated lip movement.

The meaning of "snout" may be discussed and the "diggle diggle daggle" practiced as "fun words". This jingle should be primarily enjoyed for the fun of the sounds. Young children who have observed pigs are often expert in making pig noise. Take advantage of such contributions when they are available. It is fun for everybody.

EXPERIENCES WITH /g/

PRONOUNCING CLEARLY

Teacher: *Watch my hands and listen.*
The teacher demonstrates the hand dramatization for /g/ (See p. 230) as she says "pig", "dig", "wig".
Let your hands talk and say the words with me.
Teacher and children repeat the procedure.

READING LIPS

Teacher: *Watch my lips and guess what I am saying.*

The teacher gives "wiggle, wiggle, waggle" without voice, the children identify and repeat aloud. The same procedure is followed for "diggle, diggle, daggle".

BALL RHYTHM ("Piggy Wig")

See procedure pp. 19-21.

CHALK PATTERN ("Piggy Wig")

See procedure p. 126.

See suggested chalk pattern on the following page.

FOLLOW UP DURING "FREE TIME"

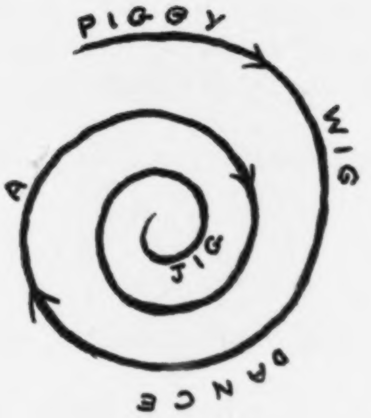
See procedure p. 127.

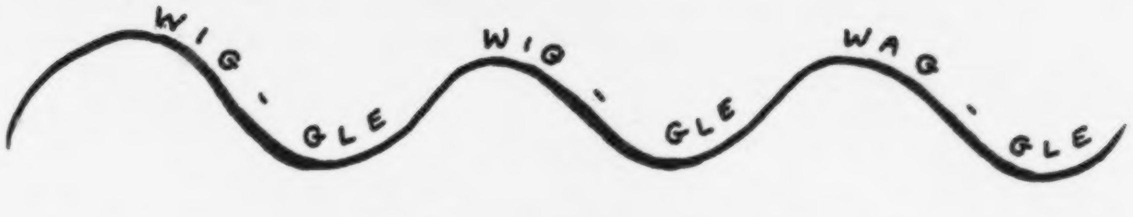
RECALL

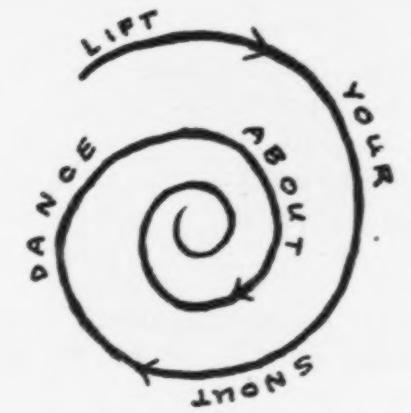
Select procedure from suggestions on p. 127.

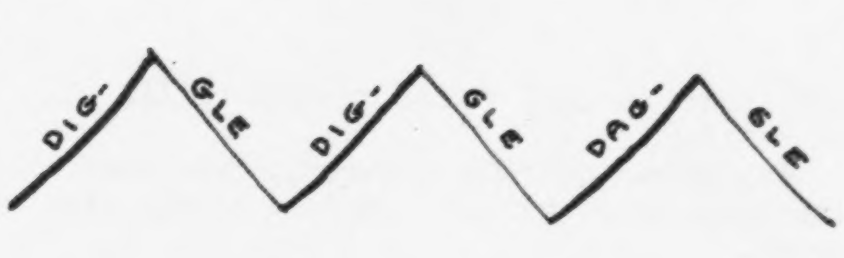
EXPERIENCES WITH /g/

CHALK PATTERN


PIGGY
WIG
DANCE
A
JIG


WIG-
GLE
WIG-
GLE
WAG-
GLE


LIFT
YOUR
SNOUT
DANCE
ABOUT


DIG-
GLE
DIG-
GLE
DAG-
GLE

EXPERIENCES WITH /ng/

GETTING READY

Teacher: *Reviews the production of /ng/. (See p. 231)*

Assembles: Kindergarten ball; chart with "Bells" placed in view of children; materials for chalk pattern.

Children: *Exercise for relaxation. (See p. 159)*

LISTENING

Teacher: Listen while I read and then see if you can say it with me.

The teacher indicates the chart and reads "Bells" to the easy swinging rhythm and accent of bells being rung. Her hand sweeps from left to right beneath the lines.

Bells

Ding-Dong!
Ding-dong!
Big bells ring
A happy song.
Ding-dong!
Ding-dong!
Ding-dong!
-gc.

The teacher's voice indicates the round full sound of the bells and then the dying away of the sound in the final line.

PARTICIPATING

Teacher: Let's pretend that we are ringing bells. Do it with me.

Teacher demonstrates a swaying from one side to the other with the body and arms as she says "Ding-dong".

Talk about bells, their uses, size, their voices. Stimulate the children to play "being bells" of different sizes. Let them be big bells with their big voices and middle sized bells. Let them be sweet voiced tiny bells. Give definite suggestions only after you have failed to stimulate response from the children.

EXPERIENCES WITH /ng/

PRONOUNCING CLEARLY

See dramatization of /ng/ p. 231.

Teacher: *Let your hands be bells. Do it with me.*

The teacher demonstrates by starting with open hands, fingers outstretched. With a quick movement her fingers fold into a tight fist as she says "ding", then gently unfold as the sound dies away.

The procedure is repeated with "dong".

If the hand movements are definite and strong the children will be able to follow as easily as they would a finger play.

READING LIPS

Teacher: *Watch my lips and guess what I'm saying.*

The teacher gives the first 4 lines of "Bells" without voice, the children identify and repeat aloud.

BALL RHYTHM ("Bells")

See procedure pp. 19-21.

EXPERIENCES WITH /ng/

CHALK PATTERN (first 4 lines of "Bells")

See procedure p. 126.

Teacher: *Watch and listen!*

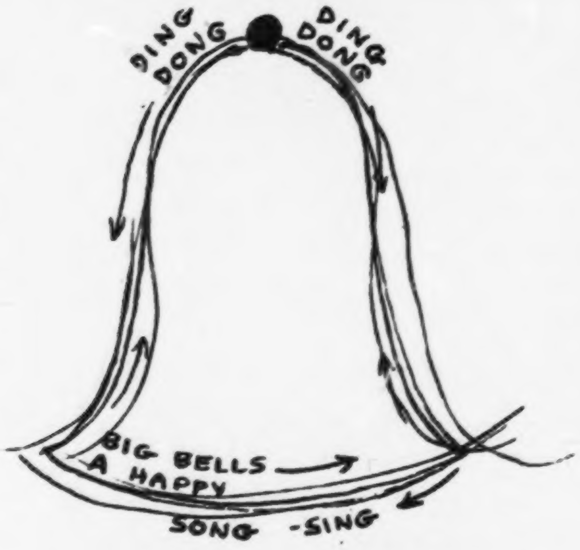
Without using the chalk the teacher demonstrates the movement of the chalk pattern which is in the form of a bell. With both hands reaching high she lets her arms swing down and to the side as she says "ding". Her arms swing back to the starting position as the sound dies away.

Teacher: *Lets pretend that we have a piece of chalk in each hand. Now, let's do it together.*

The children and the teacher repeat the movement for "ding".

The same procedure is followed for "dong".

The teacher now demonstrates the chalk pattern (see below) as all chant "Bells". She indicates a small circle on the chalk board for the top of the bell.



With chalk in each hand start at the top of the bell, swing down and out on "ding", then swing back in the air to the starting position as the sound dies away.

The same procedure is repeated for "dong". (All chalk swings follow the contour of the bell.) The entire procedure is repeated for the second "ding-dong".

Take the chalk in one hand to make the bottom of the bell. Swing to the right and back to the left, twice, in time to the rhythm of the 3rd and 4th lines.

The teacher erases her pattern and calls for a volunteer to try the chalk pattern as all chant the jingle.

EXPERIENCES WITH /ng/

Using chalk in both hands is too difficult for many kindergarten groups, but all can get the arm swing in the air--down out and up--as they chant "ding dong".

For some groups, a simple swinging, down and up with the chalk in one hand in time to the rhythm of "ding-dong" is a satisfactory pattern.

Adjust the chalk pattern to the ability of your children but keep the movement free.

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at some odd moment)

Teacher: *Close your eyes and listen and see if you can guess what I am clapping.*

The teacher claps the rhythm of "Patsy Penny", increasing the tempo and sharpness of the accent in the climax of the last two lines.

If the rhythm is not recognized clap the rhythm again and give the lines of "Patsy Penny" without voice. When the children identify the jingle have them say it with you.

EXPERIENCES WITH /l/

GETTING READY

Teacher: *Reviews the production of /l/. (See p. 236)*

Assembles: Kindergarten ball; chart with "Lippety Lop" placed in view of children; materials needed for chalk pattern.

Children: *Exercises for release of tension.*

Teacher: Do as I do.
Teacher demonstrates as she gives directions.
Yawn, stretch!!
Now, loose all over--
Loose arms, loose legs,
Loose neck, loose hands
All your body, loose--easy--
And--quiet.
The quiet is held for about 3 seconds.

LISTENING

Teacher: Watch and listen!
Indicating the chart, the teacher reads "Lippety Lop" and claps the rhythm.

Lippety Lop

Lippety lop,
Lippety lop,
Bunnies hop
Lippety lop
Lippety, lippety,
Lippety lop.
-gc.

EXPERIENCES WITH /l/

PARTICIPATING

Teacher: *Say it and clap the rhythm with me.*
Teacher and children repeat the exercise.

The hopping of bunnies is now discussed and the teacher asks for volunteers to hop to the rhythm as the others speak the jingle and clap the rhythm.

PRONOUNCING CLEARLY

Children are seated on the floor.

Teacher: *Can you pretend that your fingers are bunnies?*
Make them hop 'Lippety lop'!
The teacher demonstrates the bunny's hop with her fingers on the table or on the floor as she says, "lippety lop", and "lippety, lippety, lippety lop".

The movement of the fingers sharpens production.

Do it with me.
The teacher and children repeat the exercise.

READING LIPS ("Lippety Lop")

See procedure pp. 65-66.

Teacher: *Watch my lips and guess what I am saying.*

Teacher gives lines 5 and 6 from "Lippety Lop" without voice. The children identify and repeat it aloud.

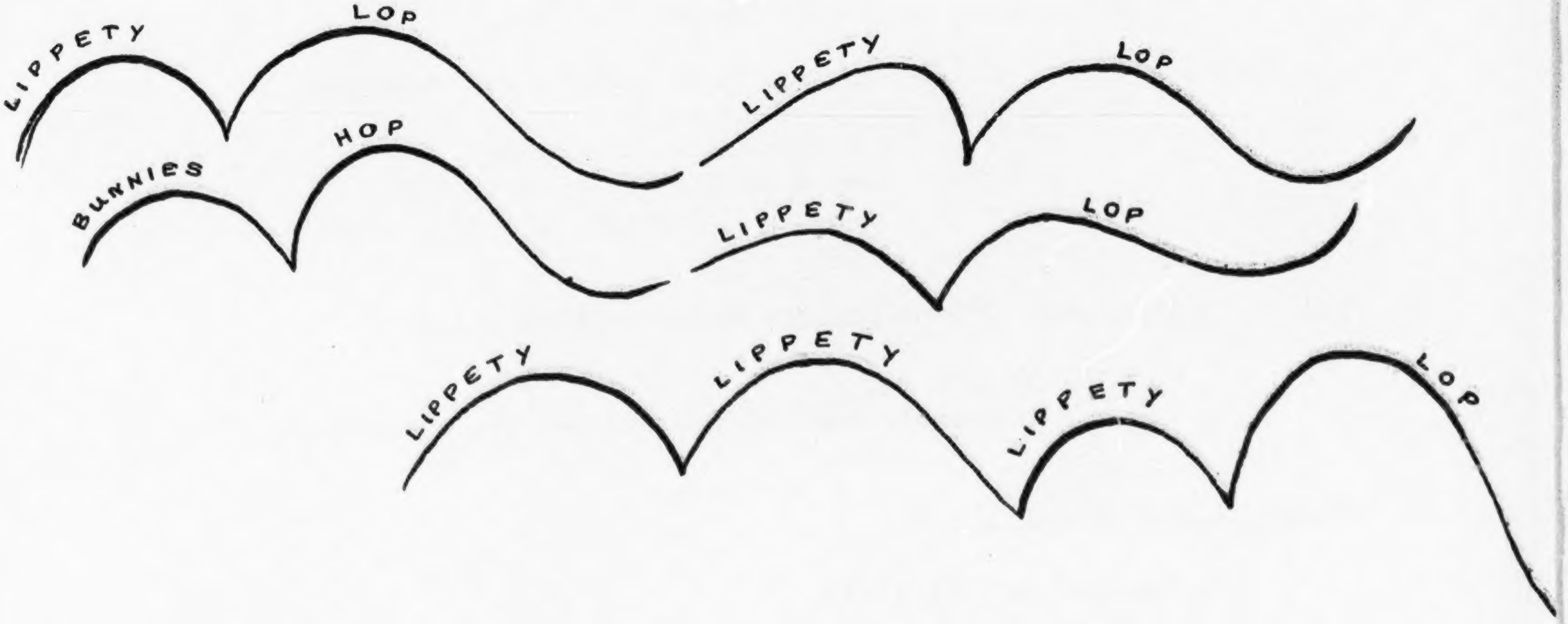
BALL RHYTHM ("Lippety Lop")

See procedure pp. 19-21.

EXPERIENCES WITH /1/

CHALK PATTERN ("Lippety Lop")

See procedure p. 126.


LIPPETY
LOP
LIPPETY
LOP
BUNNIES
HOP
LIPPETY
LOP
LIPPETY
LIPPETY
LIPPETY
LOP

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at an odd moment)

Chart with "Wee Woman" which has been illustrated by a child is presented. Teacher and Children "read" the rhyme together as the teachers hand sweeps from left to right beneath the lines.

EXPERIENCES WITH /sh/

GETTING READY

Teacher: *Reviews the production of /sh/. (See p. 237)*

Assembles: Kindergarten ball; chart with "Lullaby" placed in view of the children; materials needed for chalk pattern.

Children: *Procedure for relaxation and quiet. (See p. 159)*

LISTENING

Teacher: Listen while I read.

Teacher reads "Lullaby" keeping a gentle rhythm.

The lines are divided to conform to the rocking of a cradle, a rocking chair or the rocking movement of the mother's arms. Each line indicates a swing forward (or to the side) and the return. In lines 2, 4, 10, and the final "sh" the return swing is on a silent beat.

Lullaby

Sleep, baby
Sleep.
Thy father is watching
the sheep.
Thy mother is shaking
the Dreamland Tree.
And down Comes a little
dream on thee.
Sleep baby
Sleep.
Sh! Sh,
Sh.

-Traditional

PARTICIPATING

Teacher: Do it with me.

The teacher demonstrates the swaying rhythm of the lullaby and the pantomine of putting the baby to sleep as she and the children chant the jingle.

You are holding the baby in your arms.
Be very gentle.
Let's sway with the rhythm as we rock the baby.
Now, he's asleep, be careful not to "wake him".

EXPERIENCES WITH /sh/

PRONOUNCING CLEARLY

Teacher: *Watch and listen!*

The teacher demonstrates the dramatization of /sh/ (See p. 237) as she produces the sound.

Do it with me.

Children and teacher repeat the hand dramatization for /sh/ as they produce /sh/. Next the teacher and children pronounce "shaking" and "sheep" using the hand dramatization and slightly prolonging /sh/.

/sh/ is one of the most interesting of the consonants to "act out". Stimulate the children to identify imaginatively with the quality of the sound; to be the sound. A soft scarf to swirl as /sh/ is produced helps many children get a feeling of the quality.

Question the children: "What does /sh/ sound like?" Wind, walking through dry leaves, the swishing of water on a sandy beach, and turning on a water faucet are possibilities.

Children, will, quite often make suggestions of sound similarities that would not occur to an adult, so give them every opportunity to express their ideas before you make suggestions.

READING LIPS

See procedure pp. 65-66.

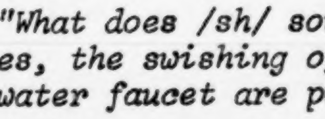
Lines from "Lullaby" are given by the teacher (without voice) and are identified by children who repeat them with voice.

BALL RHYTHM ("Lullaby")

See procedure pp. 19-21.

CHALK PATTERN ("Lullaby")

See procedure p. 126.



The rocking movement lends itself to various combinations but a simple rocking movement as the lullaby is spoken is easy and satisfactory.

EXPERIENCES WITH /ch/

GETTING READY

Teacher: *Reviews the production of /ch/. (See p. 239)*

Assembles: Kindergarten ball; chart with "Halloween Night" placed in view of the children; a scarf for demonstrating /ch/; materials needed for chalk pattern.

Children: *Exercise for quiet. (See p. 49)*

LISTENING

Teacher: *Listen while I read "A Halloween Night".*
The teacher indicates the chart and reads dramatically as her hand sweeps under the lines.

Halloween Night

As a Halloween Witch
With a tall, pointed hat
Was riding her broom,
She was scratched by a cat.
And that funny old witch
Took
a
pitch
in the ditch.

PARTICIPATING

Talk with the children about Halloween fun. Get them to talk about the costumes people wear on Halloween. Be certain to get a description of a Halloween witch and her broomstick. Question the children: "What do you suppose made the cat scratch the witch?" "Do you suppose the cat might have been frightened?"

You will very probably need to clarify the meaning of "pitch" as it is used in the jingle. Have the children squat low on the ground pretending to mount their broomsticks and then spring into the air as they cry, "witch".

EXPERIENCES WITH /ch/

PRONOUNCING CLEARLY

Teacher: *Watch and listen!*
Teacher uses hand dramatization on /ch/ (See p. 239) as she says "witch".
Do it with me!
Teacher and children repeat the procedure.

Take a scarf and let a short quick movement of the scarf indicate the movement of /ch/ in "witch". After you have demonstrated, let the children experiment.

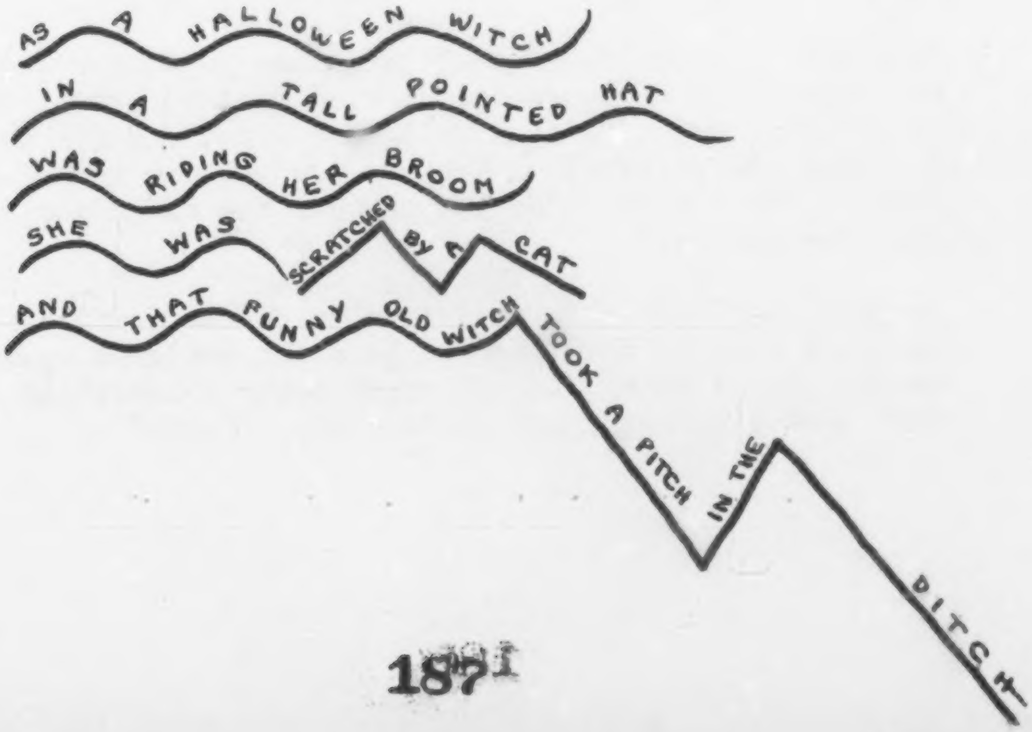
READING LIPS

Teacher: *Watch my lips and listen!*
The teacher gives "witch", "pitch", and "ditch" with voice.
Now watch my lips and guess what I am saying.
Teacher gives "witch" and "pitch" without voice. The children identify and repeat aloud. The same procedure is followed with "witch" and "ditch".

BALL RHYTHM ("Halloween Night")

See procedure pp. 19-21.

CHALK PATTERN ("Halloween Night")


AS A HALLOWEEN WITCH
IN A TALL POINTED HAT
WAS RIDING HER BROOM
SHE WAS SCRATCHED BY A CAT
AND THAT FUNNY OLD WITCH TOOK A PITCH IN THE DITCH

EXPERIENCES WITH /s/

GETTING READY

Teacher: *Reviews production of /s/. (See p. 241)*

Assembles: Kindergarten ball; chart with "Spin My Top" placed in view of the children; a top; materials for chalk pattern.

Children: *Exercises for release of tension and of quiet.*

Teacher: *Stand!*
Reach toward the ceiling and stretch!
The teacher demonstrates as she gives directions.
Now arms stretch to the side--
try to touch the walls!
The teacher demonstrates arms stretching sideword at shoulder level.
Sit down, yawn, close your eyes--get very loose
Very quiet--very still
Loose, quiet, still.
Quiet is held about 3 seconds.

PARTICIPATING (In this lesson participating and listening exchange position)

Present the top and discuss tops with the children. Demonstrate the spinning, slowing and stopping of the top.

Let the children pretend they are tops, whirling as they spin, slowing down, and toppling or tipping over as they stop. Try to get the children to recall the movement of the top rather than tell them what to do.

LISTENING

Teacher: *Listen and watch while I read.*
The teacher indicates the chart and reads "Spin My Top" her hand sweeping from left to right below the lines.

EXPERIENCES WITH /s/

Spin My Top

I spin and spin
And spin my top
Spin my top
Spin my top.
And all it does
Is spin and stop
Spin..and..stop
Spin...and....stop.
-Anonymous

PARTICIPATING (Continued)

Teacher: *Lets all "read" it together.*
Again the teacher's hand sweeps below the line while she and the children "read" "Spin My Top".

PRONOUNCING CLEARLY

Teacher: *Watch and listen!*
The teacher produces a clear /s/.
Did my tongue peep out between my teeth or did it stay inside?
Inside
Let's pretend my tongue is a little mouse watching for a cat.
Let the mouse peep out.
The teacher demonstrates.
Did you see his nose?
Now he pulls his nose back.
The mouse hole door is almost closed.
He leaves just a crack. Watch!

The teacher demonstrates; spreading her lips slightly she brings the cutting edges of her upper and lower teeth close--but not touching. Then with thumb nail at the center of the cutting edge of the lower teeth she produces /s/ while she draws her hand out as if she were pulling a fine thread of sound over the cutting edge of her lower teeth. She does not explain in words but her gestures are clear cut.

Teacher: *Did you hear the sound of the wind as it came through the crack of the mouse's door?*
Do it with me.
The teacher and children repeat the procedure which was demonstrated by the teacher.

EXPERIENCES WITH /s/

READING LIPS

Teacher: *Watch my lips and guess what I am saying.*
The teacher gives the first two lines of "Spin My Top" without voice; the children identify and repeat them aloud.
The same procedure is followed with the last four lines.

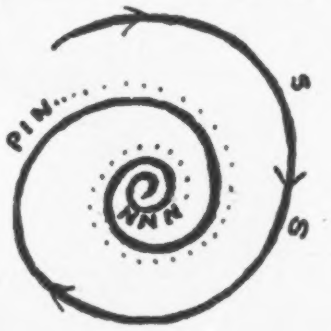
BALL RHYTHM ("Spin My Top")

See procedure pp. 19-21.

CHALK PATTERN ("Spin")

See procedure p. 126.

/s/ is produced as the spiral is formed and the /n/ is prolonged at the center of the spiral as "spin" is concluded.



Even though all of the children may not be able, in the beginning, to make the spiral as they produce /s/, the teacher's demonstration of the chalk pattern will provide the visual stimulus for the movement in the air. If there are children who do not wish to attempt the chalk pattern do not press. Encourage them with some such statement as "you will do it later". Observe such children in relation to general coordination and freedom of movement. If the spiral seems too difficult perhaps a very simple curving movement coordinated with the sound of /s/ might be possible.

One child could make the chalk movement while all produce /s/.

EXPERIENCES WITH /s/

FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at an odd moment)

See procedure p. 127.

EXPERIENCES WITH INITIAL /r/

GETTING READY

Teacher: *Reviews production of /r/. (See p. 242)*

Assembles: Kindergarten ball; key ring; chart with "Around We Go" placed in view of the children; materials for chalk pattern.

Children: *Exercise for release of tension, (See p. 47)*

LISTENING

Teacher: Watch and listen while I read "Around We Go" and clap the rhythm.

The teacher indicates the chart and reads the jingle as she claps the rhythm.

Around We Go

Around, around
Around we go,
Not too fast
And not too slow.
-gc.

PARTICIPATING

Teacher: Do it with me!

Teacher and children speak "Around We Go" and clap the rhythm.

PRONOUNCING CLEARLY

The production of initial /r/ requires an active tongue tip. Many children (especially boys) make a mouth noise by trilling the tongue tip as they play with toy cars or machinery and is identical to /r/ produced with a tongue tip trill. This trilled /r/ is an excellent exercise for the production of a clear initial /r/. If the teacher cannot produce /r/ with the tongue tip trill, she might try having the children experiment with mouth noises which sound like motors running.

Children have a tendency to lift the tongue as the arms are raised. Take the key ring in the palm of your hand and toss it with a lifting, dynamic movement as you say 'ring". Select two children for the "retrievers" and let the others take turns with the same procedure.

EXPERIENCES WITH INITIAL /r/

READING LIPS

Teacher: *Watch my lips and guess what I am saying.*
The teacher gives "Around We Go" without voice; children identify and the children repeat aloud.

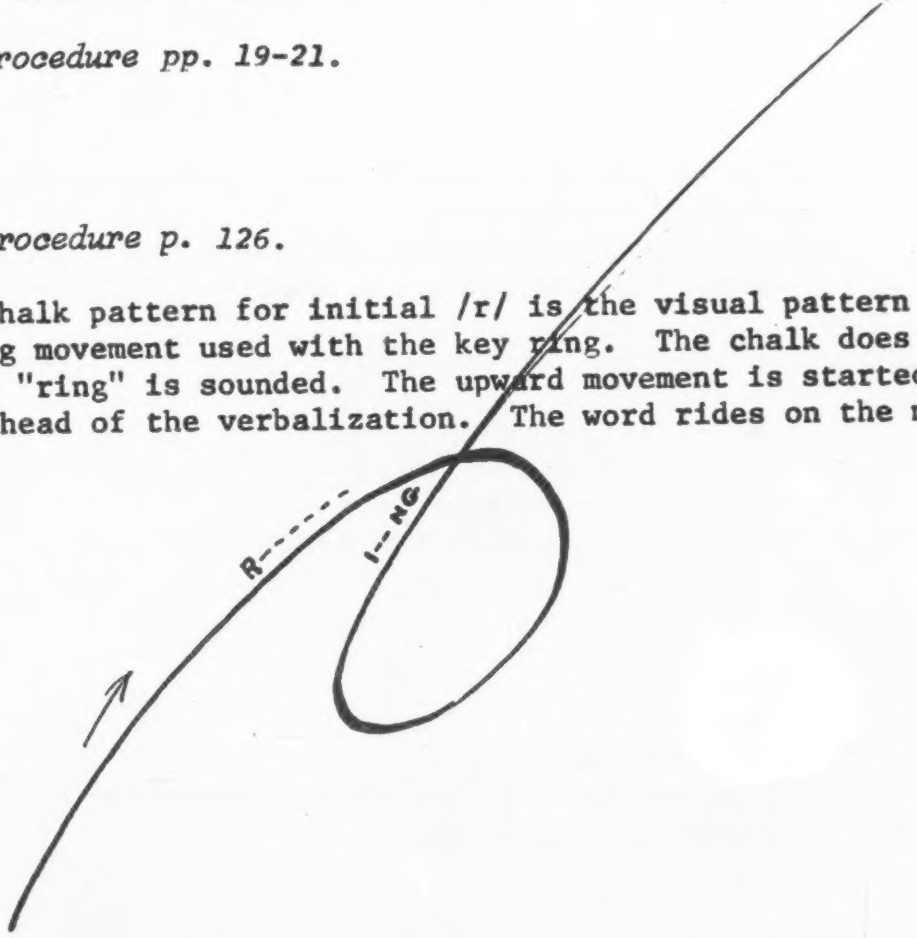
BALL RHYTHM ("Around We Go")

See procedure pp. 19-21.

CHALK PATTERN

See procedure p. 126.

The chalk pattern for initial /r/ is the visual pattern of the tossing movement used with the key ring. The chalk does the tossing as "ring" is sounded. The upward movement is started slightly ahead of the verbalization. The word rides on the movement.



FOLLOW UP DURING "FREE TIME"

See procedure p. 127.

RECALL (at some odd moment)

See procedure p. 127.

ADDITIONAL EXPERIENCES

EXPERIENCES WITH /p/

Tip-toe Running

Tippy, tippy,
Tip-toe,
Run, run, run.

Tippy, tippy,
Tip-toe,
Catch the sun!

Tippy, tippy,
Tip-toe,
Arms up high.

Tippy, tippy,
Tip-toe,
Reach the sky.
-gc.

These verses are for tiptoe running. Hands cupped to catch the sun bring chests and heads high. In the last verse the arms and hands reach up and out with fingers spread in a gesture of giving and joy. The teacher speaks the verses and claps the rhythm (or taps it on a drum) while the children move to it. Later they may all say it together.

Folk Rhythm

Children form a standing circle, facing inward. They chant the lines of the Folk game and respond with appropriate gestures.

With my hands
I'll clap, clap, clap.
  Clap hands.
With my toe
I'll tap, tap, tap.
  Tap toe of one foot.
I'll touch my heel,
And touch my toe,
  Touches heel and then toe of one foot.
Around and round the room
We'll go.
  Children skip counter-clockwise
  around the room to the accompaniment
  of music or of a drum.

EXPERIENCES WITH /b/

Balls

A little ball, a larger ball,
A great big ball I see;
Now let us count the balls we've made,
One, two, three!
Arms rounded overhead for "big ball".
-One Hundred and One Finger Plays

Bubble

"Bubble" says the kettle.
"Bubble," says the pot.
"Bubble, bubble, bubble!
We are very hot!"

"Shall I lift you off the fire?"
"No you needn't trouble.
That is just the way we talk.
Bubble, bubble, bubble."
-Rodney Bennet

Read "Bubble" to the children and let it sound almost like a bubble when you say the word. You can get this effect if you will let your lips be very loose.

"Bubble" is a wonderful word for using dramatics and bodily movement to get the feeling of the sound. Talk about pots and kettles. Some children may not have had experience with these words.

Talk about the meaning of "bubble" and "bubbling". If you have access to a stove, demonstrate "bubbling".

Let the children pretend to be bubbles as they say the word. They can act it out with their bodies, or show the way a bubble moves with their hands. Question them: Who says, "Shall I lift you off the fire? Can you say bubble so that it really bubbles? Can you make 'hot' sound very hot?" Help the children to build a play in which the pot, the kettle, and a child are the characters.

EXPERIENCES WITH /m/

To Market

To market, to market, to buy a fat pig,
Home again, home again, jiggety-jig;
To market, to market, to buy a fat hog,
Home again, home again, jiggety-jog;
To market, to market, to buy a plum-bun,
Home again, home again, market is done.
-Mother Goose

Stimulate the children's imagination! Pretend that you are riding. What color is the horse? How big is he? What is his name?

Where Are You Going?

Where are you going
my little man?

I'm going to town
to buy a toy lamb.

What will you do
with your little toy lamb?

I'll take it to mother
as fast as I can.
-Sarah Barrows

This can be a question and answer experience; first, between the teacher and the children, and then between two groups of children. It might be played as a conversation between a boy and someone he met on his way to town.

Baby Seeds
(A Finger Play)

In a milkweed cradle,
Snug and warm,
Baby seeds are hiding,
Safe from harm.
(Fingers folded into soft fists.)

Open wide the cradle,
Hold it high!
Come, Mr. Wind,
Help them fly.
(Fingers spread, arms high)
-Anonymous

EXPERIENCES WITH /wh/

Pinwheel Pattern

Materials: 4" x 4" square of medium weight paper, strong pin, pencil with eraser, scissors.

Fig. 1

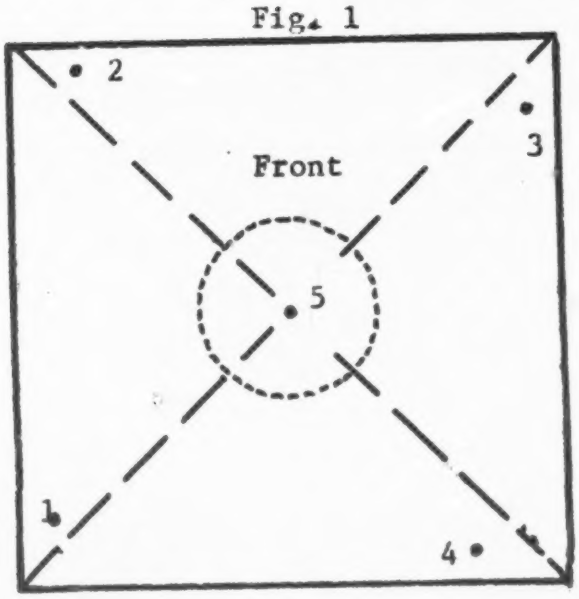
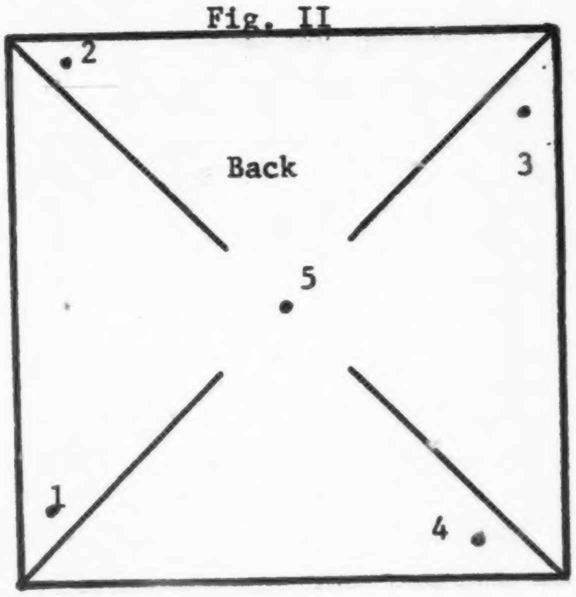


Fig. II



Cut a 4" x 4" square from medium weight paper. Draw dotted diagonal lines on square with circle at center to indicate cutting margin. Make dots for punching holes and number them at indicated positions, 1, 2, 3, 4, 5. (See Fig. 1).

With pin, punch holes 1, 2, 3, 4, 5. Cut along dotted lines to edge of center circle (Fig. 1).

Put pin consecutively through the back of holes 1, 2, 3, 4, (Fig. II) and then through center hole 5 on the front side (Fig. 1).

Insert the pin in the pencil eraser, allowing room for free turning.

To make the pinwheel turn, blow against the top, or the edge of one wing.

EXPERIENCES WITH /wh/

Windmill

The wind blows,
The water flows,
The windmill goes,
"Wh"
-gc.

Discuss windmills with the children. Some of them may have seen windmills used to pump water. Perhaps you can show them a picture of a Dutch windmill and explain the importance of windmills in Holland.

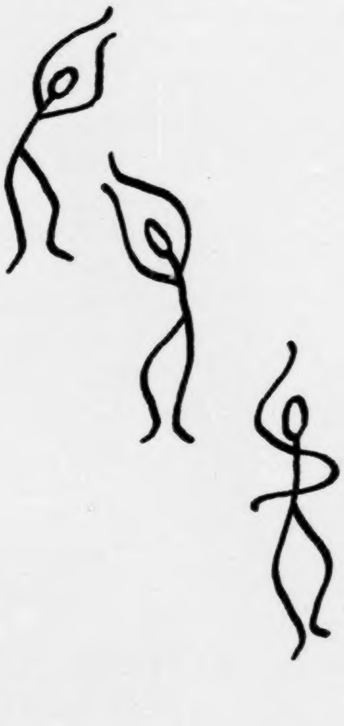
Construct a pinwheel (See p.) or use a commercial pinwheel. Read "Windmill" and as you say "Wh" make the pinwheel turn by blowing against the edge of one of the "wings". Let each child have a chance to make it turn in the same manner.

"Windmill" may also be used as an action game, the children speaking and moving as follows:

The wind blows,
With arms raised to side sway one way.

The water flows,
Sway the other way.

The windmill goes,
"Wh" ______________
Turn in place letting arms circle like the arms of the windmill.



EXPERIENCES WITH /w/

Wee Willie Winkie
(Finger Play)

Wee Willie Winkie runs through the town,
Using the second and third finger, run
them back and forth on the table or floor.
Up stairs and down stairs, in his night gown;
Run fingers up and down.
Rapping at the window, crying at the lock,
Suit action to the words.
"Are the children in their beds?
Hands cupped at mouth.
For now it's eight o'clock."
-One Hundred and One Finger Plays

Wash Day
(Finger Play)

Here is a little washboard,
Back of fingers of one hand
across the other hand.
And here's a wooden tub.
Cup both hands.
Here's a tiny cake of soap,
Closed fist
And this is how we rub.
Motion of rubbing
Here's the clothesline, way up high,
Hands over head
Where we hang the clothes to dry.
Motion of hanging clothes
Through them blows the wind oo-oo.
The sun is shining on them too.
-One Hundred and One Finger Plays

Unwind the Thread
(Work Rhythm)

Unwind, wind the thread,
Unwind, wind the thread,
Pull the thread, pull the thread,
Clap, clap, clap.
Rotate arms one around the other
first outward, then at "wind",
inward toward the body; motion of
pulling "thread" and clapping on
last 2 lines.
-One Hundred and One Finger Plays

EXPERIENCES WITH /f/

Counting Rhyme

One, two,
Button my shoe,
Three, four,
Shut the door;
Five, six,
Pick up sticks;
Seven, eight,
Lay them straight;
Nine, ten,
A big fat hen!
-Mother Goose

Speak and clap.

Things That Make Me Laugh

The Bunny is funny.
I laugh when he hops.
I laugh at the Elephant's nose
when it flops.
And I laugh and I laugh
At the funny giraffe,
When he nibbles the tops of the tree!
-gc.

Can you think of things that make you laugh?

Fee-Fie-Fo-Fum
(Game)

Children form a circle. One child is blindfolded and stands in the center. He stretches out his arms and says "Go!". The circle moves counter clockwise saying "Fee, Fie, Fo, Fum" until he says "Stop". He points and says "Fee, Fie, Fo, Fum." The child to whom he points answers with the same syllables. The center child guesses who is speaking. If he guesses correctly, he goes out of the center and the teacher chooses another child.

EXPERIENCES WITH /v/

The Moving Man

Here comes the man with the moving van,
  The moving man,
  With the moving van;
Here comes the man with the moving van,
  To move our things away.

He'll shove and shove and pull and lift,
  The moving man,
  With the moving van,
He'll shove and pull and shove and lift,
Then drive his van away.
-gc.

The teacher speaks the story lines and the children the refrain.

Valentine

1st child: "Who will send a valentine?"
All: "Valentine,
Valentine."
1st child: "Who will send a valentine,
A valentine to me?"
2nd child: "I will send a valentine."
All: "Valentine,
Valentine."
2nd child: "I will send a valentine,
A valentine to you."
-gc.

The children form a standing circle. The "1st child" moves around the inside of the circle counter clockwise as he chants his lines and the others chant the refrain. When he says "a valentine to me" he stops in front of the nearest child who speaks the lines for the "2nd child" with the entire group coming in on the refrain. This child then becomes the one who asks for valentines, and the game continues.

EXPERIENCES WITH /t/

The Farmer

A farmer once planted some little brown seeds,
With a pit-a-pat, pit-a-pat, pit-a-pat-pat.
He watered them often and pulled up the weeds,
With a tug-tug at this, and a tug-tug at that.

The little seeds grew tall and green in the sun,
With a push-push up here, and a push-push up there.
And a beautiful plant grew from every one,
With a hey-diddle,diddle and hey-diddle,diddle,
All waving their heads in the air.

-Traditional

The children may be divided into two groups. One group of children speak the first verse while the second group plays the part of the farmer as he plants, waters and weeds his garden.

Then group two speaks the second verse, while group one plays the part of the growing seeds.

Old Mr. Cobbler

Tat a tat-tat,
Tit a tat-too,
Old Mr. Cobbler
Is mending my shoe.

Tat a tat-tat,
Tit a tat-too,
Old Mr. Cobbler
Has finished my shoe.

Hippity, skippity,
Tippity-toe,
Shoe on my feet
Home I will go.

-gc.

Children stand in a circle. They speak the first two verses with the staccato rhythm of the cobbler's hammering. They keep time by lightly tapping the side of one fist against the side of the other. The pounding hand alternates with each line. (The right hand pounding as one line is spoken and the left on the next). On the last verse the children skip counter-clockwise around the circle as they speak.

EXPERIENCES WITH /d/

Cock a Doodle Doo

Cock-a doodle doo!
My dame has lost her shoe,
And Master's lost his fiddling stick,
And doesn't know what to do.
Cock-a doodle doo!
What is my dame to do?
Till master finds his fiddling stick
She'll dance without her shoe.

Cock-a doodle doo!
My dame has found her shoe,
And Master's found his fiddling stick,
Sing cock-a doodle doo!
Cock-a doodle doo!
My dame will dance for you,
While master fiddles his fiddling stick
For dame and doodle doo.
-Mother Goose

Diddle, Diddle Dumpling

Diddle, diddle, dumpling,
My son John,
Went to bed with his stockings on;
One stocking off and
One stocking on,
Diddle, diddle, dumpling,
My son John!
-Mother Goose

Action Game with Speaking

Children stand by seat or in circle

Diddle, diddle, dumpling,	1. Hand on hips, children keep time in place with little steps as they say first line
My son John,	2. Clap hands slap thighs clap hands
Went to bed with his stockings on;	3. Look down at stockings showing surprise
One stocking off,	4. Hold up one foot
One stocking on,	5. Hold up other foot
Diddle, diddle, dumpling	6. Repeat 1
My son John.	7. Repeat 2

EXPERIENCES WITH /n/

Little Cousin Jennie

Side 1	Little Cousin Jennie Has a bright new penny.	Side 1	It will buy a stick of candy, One for me and one for Andy.
Side 2	What will it buy? What will it buy?	Side 2	That's what it will buy, That's what it will buy.

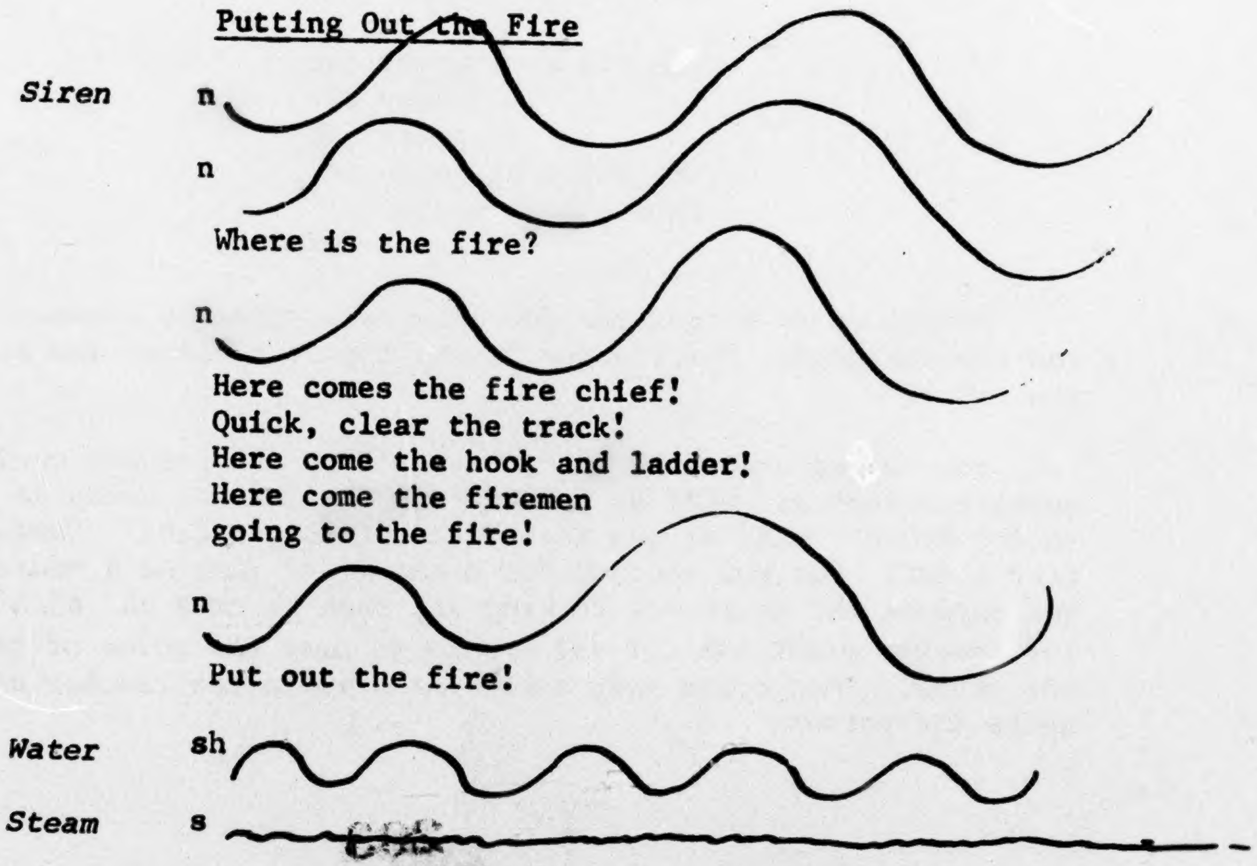
The children can be divided into two sides for alternate speaking. This jingle is also fun to speak and clap.

My Black Hen

Higglety, Pigglety,
My black hen.
She lays eggs for gentlemen.
Sometimes nine,
Sometimes ten,
Higglety Pigglety,
My black hen.
-Mother Goose

Speak and clap, or use as ball rhythm (See p.).

Putting Out the Fire



Siren n

n

Where is the fire?

n

Here comes the fire chief!
Quick, clear the track!
Here come the hook and ladder!
Here come the firemen
going to the fire!

n

Put out the fire!

Water sh

Steam s

They put out the fire.

EXPERIENCES WITH /k/

Finger Play

This little calf eats grass;
  Touch each finger in turn.
This little calf eats hay;
This little calf drinks water;
This little calf runs away;
This little calf does nothing at all,
But lies around all day.
  Put little finger in the palm of
  other hand.
-One Hundred and One Finger Plays

Note: *This finger play can be used later as an exercise for finger control. The fingers and thumb are folded into a fist; then starting with the thumb, all but the little finger are brought out one at a time.*

The Old Grey Pussy Cat

The old grey pussy cat,
                pussy cat,
                pussy cat,
The old grey pussy cat
Sat in the house.

The old grey pussy cat,
                pussy cat,
                pussy cat,
The old grey pussy cat,
Jumped at a mouse.
-Anonymous

This poem is a good one for alternate speaking between the teacher and the children. The teacher speaks the story lines and the children the refrain.

The verses are also fun to dramatize. The teacher could ask questions such as; What do you suppose the cat was doing as he sat in the house? What do you think the cat looked like? Could you walk like a cat? Can you show me how a cat might jump at a mouse? What do you suppose the mouse was looking for when he came out of his hole?" The teacher might ask for volunteers to play the roles of the cat and the mouse. They could play their parts while the teacher and children spoke the verses.

EXPERIENCES WITH /g/

Counting the Piggies

"It's time for my piggies to go to bed,"
Hold up left hand.
The nice, big mother piggy said.
"Now I shall count them to see
If all my piggies have come back to me.
One little piggy, two little piggies,
Count fingers on left hand as you point to them
Three little piggies dear;
Four little piggies, five little piggies,
Yes, they are all here.
They're the dearest piggies alive;
One, two, three, four, five."
Count fingers.
-One Hundred and One Finger Plays

Piggy-Wig

Teacher: A Piggy dug under the old garden gate.
Children: Dig, Piggy, dig!
Dig, Piggy, dig!
Teacher: A big old black doggie was lying in wait.
Children: Bark, doggie, bark!
Bark, doggie, bark!
Teacher: The black doggie barked, and the Piggy-Wig ran.
Children: Go, Piggy, go!
Go, Piggy, go!
Teacher: Gallop to mother pig, fast as you can.
Children: Gallop and go!
Gallop and go!
-gc.

The Little White Pig

A little white pig
In a big white wig
Was busily dancing
A jig, jig, jig.

"Wee-wee," said the pig
In the big white wig,
"I'd much rather dig
Than jig, jig, jig."
-Anonymous

Both the teacher and the children can have fun with this jingle. The teacher can say it first and clap the rhythm. The rhythm is fast, and should be precisely accented. The children might let their fingers "jig"--beat time on the floor or table as the jingle is spoken. Let the children experiment.

EXPERIENCES WITH /ng/

Lullaby

Bye Baby Bunting,
Daddy's gone a hunting,
To get a little rabbit skin
To wrap my Baby Bunting in.
-Mother Goose

Put the baby to sleep.

Bells

Bong,bong,
Bong,bong,
Big bells
Ring.

Ding,dong,
Come along,
Little bells
Sing.

Ting a-ling a-ling,
Ting a-ling a-ling,
Sleigh bells
Tinkle.

Happy people
Laugh
And sing,
Merry Christmas!
-gc.

Sway with the rhythm of the bells. If you have rhythm band instruments you can play the rhythm as you say it. If it is not Christmas time, let the children suggest what the the happy people might be singing or saying. Who were they? Where did they live, etc.

EXPERIENCES WITH /h/

Parade

Try some group speaking.

Group 1: Hip, hip, hurray!
Group 2: Hip, hip, hurray!
Group 1: Fourth of July
Group 2: Flags passing by,
All: Hip, hip, hurray!
-gc.

Hippity Hop

Hippety-hop to the Barber Shop,
To get a stick of candy,
One for you and one for me,
And one for brother Andy.
-Mother Goose

Everyone speaks and claps; then the children speak and skip.

I Say "Hi!"

My Grandmother always says,
"How do you do?"
So I answer her just the same way.
And always my Mommy says,
"Honey, hello!"
And,"Hello, my Mommy!" I say.
But when it's night time
And Daddy comes home,
I can hear him way down by the gate,
"Hi there, young feller," my Daddy
calls out.
And I call, "Hi, Daddy! You're late!"
-gc.

The teacher reads the verse and then chooses a grandmother, a mother, a father and a boy for the characters. Let the boy greet each of the other three as the verse suggests. Then children and teacher have fun saying it together.

EXPERIENCES WITH /y/

Ride 'em, Cowboy!

I play I'm a cowboy
A-riding the range,
Hi-yippee! Hi-yippee!
Hi-yay!

My pony is swift
And my pony is gray,
Hi-yippee! Hi-yippee!
Hi-yay!

So over the prairie
We gallop all day,
Hi-yippee! Hi-yippee!
Hi-yay! Hi-yay!
Hi-yippee! Hi-yippee!
Hi-yay!
-gc.

The Grand Old Duke of York

The Grand Old Duke of York,
He had ten thousand men.
He marched them up
the hill, and then
He marched them down
again.
-Mother Goose

The Yo-Yo

My yo-yo is yellow,
Is yours yellow too?
Why yes, my dear fellow,
Mine's yellow and blue.
-Sarah Barrows

Something Yellow
(Game)

First Child: I went to the store and I bought a yellow lemon.

Second Child: I went to the store and I bought a yellow lemon and a yellow squash.

This may be repeated for 5 or 6 articles, but should not go beyond a comfortable memory span. Then it could change to "I went out in the yard and I saw a yellow bird," etc., or "In my house we have a yellow sweater," etc.

Yellow Bird

I had a little yellow bird
And he loved me.
He sang to me each morning
From the big yew tree.

But when the leaves were falling
And the wind blew chill,
My yellow bird flew far away
Beyond the distant hill.
-gc.

For the teacher to read, the teacher and children to discuss, and all to speak together. Some of the children might like to paint a picture of the yellow bird.

EXPERIENCES WITH VOICELESS /th/

Who Comes a-Thumping?

Game

Talk about big animals--an elephant, a horse, a hippopotamus, etc. With the children decide on three or four big animals for the guessing game "Who Comes a-Thumping?"

Children now stand in a circle. A child is chosen for "It" and whispers to the teacher the name of the animal he represents; then the game proceeds as follows:

"It": Thump thump thump.
Takes long heavy steps and stands in front of one of the children.
Child: Who comes a thumping?
"It": Guess who is thumping at your door?

If the right animal is guessed, "It" tries to reach his place by running on the outside of the circle before he is tagged by the child who guessed correctly. The child who has guessed correctly becomes "It" and the game continues. If the first child does not guess correctly, "It" goes through the same procedure with one or more children until the right animal is named.

Theo Says

Game

This game is played the same as "Simon Says". The leader says, "Theo says, 'thumbs up' (or 'thumbs down')." The children repeat the words, "Theo says, 'thumbs up' (or 'thumbs down') as they follow the command with their thumbs. They are silent when the leader gives the command without preceding it by, "Theo says".

Thick and Thin

Game

The teacher has two pieces of cloth, one thick and one thin. The teacher shows them to the children and says which is thick and which, thin. Then a child is blindfolded and given one of the pieces of cloth. The teacher asks, Do you have the thick cloth or the thin cloth? The child answers, I have the thick (or thin) cloth. If his guess is wrong, he takes off his blindfold and the teacher names each one as she again lets him feel it. The teacher then blindfolds another child and the game continues.

EXPERIENCES WITH /th/ (VOICELESS)

Finger Play

Little finger,
Ring finger,
Middle finger,
Pointer.
What's left?
THUMB!
-Sarah T. Barrows

Fingers are closed around the thumb, and each is brought out as it is named.

Fun With Words

Thirty thousand thoughtless boys
Thought they'd make a thundering noise.
So with thirty thousand thumbs
They thumped on thirty thousand drums.
-Sarah T. Barrows

Thimble, Thimble, Who has the Thimble?
Game

This game is played like "Button, Button". The children are seated in a circle. The teacher chooses a leader and another child to ask the question, "Who has the thimble?" The children have their hands folded together in their laps. They chant, "Who has the thimble?" as the leader goes around the group pretending to place it in each child's folded hands, and eventually slipping it into one child's hands. After the leader passes, each child keeps his hands folded so that no one knows except the leader where the thimble has been placed. Now the "Questioner" points to a possible child and asks, "Do you have the thimble?" The answer is, "Yes, I have" (or "No, I do not have") the thimble." The group chants in chorus, "Yes he has (or "No, I do not have") the thimble." When the questioner guesses correctly he becomes the leader or "It" and a new questioner is selected.

Young children often find it hard to "keep the secret" of the thimble's landing place, but this improves as they play. The Chanting of the entire group gives important practice of the sentence pattern with "He has" ("No he doesn't have") and "Do you have?".

EXPERIENCES WITH VOICED /th/

Monkey Talk

Little monkey in the tree,
This is what he says to me,
Thā-Thā-thā,
Thēē-thēē-thēē,
Thōō-thōō-thōō,
Won't you be a monkey too?
-gc.

Ask the monkey questions and let him answer in monkey chatter, being sure to use voiced /th/.

El'phunts

El'phunts walk
Like this and that.
They're ter'bly big
and ter'bly fat.
They have no hands,
They have no toes,
But goodness gracious
What a nose!
-Wymond Garthwaits

Clap and speak this jingle with the children. Let the rhythm and the tempo of the first 6 lines indicate the weight of the elephant. The children can have fun emphasizing the exclamation of the last 2 lines, both in clapping and speaking.

EXPERIENCES WITH /l/

See the Pony Galloping

See the pony galloping, galloping, galloping,
Use hands on knees.
See the pony galloping down the country lane.

Now he's coming home again, home again, home again,
Slower
Now he's coming home again, all tired out.
Droop over and relax,

See the pony galloping, galloping, galloping,
Return to first tempo.
See the pony galloping down the country lane.
-Anonymous

Selling Lollipops
Game

Children stand in a circle. Lollipop man with imaginary or paper lollipops goes around circle calling:

"Lollipops Lollipops!
Who will buy my lollipops?
Green Lollipops!"
Children echo, "Green lollipops"
"Red lollipops!"
Children echo, "Red lollipops."
"Yellow lollipops!"
Children echo, "Yellow lollipops."
"Who will buy my lollipops?"
-gc.

Lollipop man stops in front of one child and asks, "Will you buy a lollipop?" Child answers "Yes, I will buy a (names color) lollipop." This child then becomes the lollipop man.

EXPERIENCES WITH /sh/

Walking in the Rain

Oh, it's fun to go a-walking
in the rain,
When it dashes
and it splashes
On the pane!

Then I put on
my galoshes,
And I walk with swish
and swoshes,
When I get to go a-walking
in the rain.
-gc.

Almost all children like to wade in puddles. Maybe they will tell you why they like it. See if the children can say "swoshes" so that it sounds very wet. Let the children pretend that they have on heavy boots and are walking in puddles as they say, "And I walk with 'swish and swoshes'".

Shoes

Side 1: Red shoes,
Side 2: Black shoes,
All: Clickety-clack-clack shoes.

Side 1: White shoes,
Side 2: Brown shoes,
All: Skipping into town shoes.

Side 1: Green shoes,
Side 2: Blue shoes,
All: Walking in my two shoes.
-gc.

Read "Shoes" and invite the children to clap the rhythm with you. Keep the clapping light.

Divide the children into two sides for group speaking and let them take the indicated part.

EXPERIENCES WITH /zh/

Poor Kitty Cat

zh ∿∿∿ zh ∿∿∿
Mother sweeps the room.
zh ∿∿∿ zh ∿∿∿
She doesn't use a broom.
zh ∿∿∿ zh ∿∿∿
Tiger runs away.
zh ∿∿∿ zh ∿∿∿
He's afraid to play.
zh ∿∿∿ zh ∿∿∿
Jimmy couldn't keep her.
"Never mind poor kitty cat,
It's just the vacuum sweeper."
-gc.

The teacher and children speak together. One child may speak the last two lines.

EXPERIENCES WITH /ch/

Train

Chuggety chain,
Chuggety chain,
Down the long shiny tracks
Comes the long shiny train.
Chuggety chain,
Chuggety chain.

The motorman waves
When he passes our gate
And the train hurries on
For it mustn't be late.
Chuggety chate,
Mustn't be late.

Chuggety chuggety,
Chuggety chate,
Chate' chate chate
Chate' chate chate
Chate' chate chate
(Whistle) Chaaaaaate!

-gc.

The motor has largely replaced the steam engine but trains still hold fascination for children. The teacher can read the story lines with the children joining in the refrain. Later, all may speak together. Experiment with the rhythm and sound effects of the train. Keep the refrains fast and rather soft but precisely accented. Try clapping to the refrain. There is usually a child in the group who can whistle, but if not, a whistle can be blown on cue. Be certain to let the last sound of the train fade into the distance as the train gets farther and farther away.

Charlie Chipmunk

Little Charlie Chipmunk
Was a talker, mercy me!
He chattered after breakfast
And he chattered after tea.
He chattered till his family
Was almost driven wild!
Oh, little Charlie Chipmunk
Was a very tiresome child!

-Helen Cowles Lecron

"Charlie Chipmunk" is for the teacher to read. It is a fun poem and should be enjoyed from the standpoint of sound and the ability of young children to identify with animals as easily as with people. It will need little comment.

EXPERIENCE WITH /j/

Pease Porridge Hot

A rhythmic game in time to the chanting of a jingle.

1 Pease Porridge hot, 2 Pease Porridge cold, 3 Pease Porridge in the pot,	*Children in pairs hold hands and walk in a circle counter clockwise, as they swing arms. (First 3 lines)*
4 Nine days old.	*Partners stop and face each other. (4th line)*
5 Some like it hot,	*Slap knees, clap hands. (5th line)*
6 Some like it cold,	*Slap knees, slap partner's hands. (6th line)*
7 Some like it in the pot,	*Each child circles in place. (7th line)*
6 Nine days old.	*Bows to partner. (8th line)*

-Mother Goose

Jim Crow

Children in pairs form a double circle facing counter clockwise.

Jump! Jump!	*Partners face each other and jump twice in place.*
Jump, Jim Crow,	*Repeat action.*
Take a little walk And away you go.	*Join inside hands and walk around circle counter clockwise.*
Glide, glide,	*Face partner, join hands, and glide in line of direction.*
And point your toe.	*Point outside toe.*
You're as naughty as you can be,	*Shake forefinger at partner,*
When you jump, Jim Crow!	*Jump and shake forefinger once more.*

-Anonymous

EXPERIENCES WITH /s/

The Monkeys and the Crocodile

One hand can play the role of the monkeys and the other the role of the crocodile.

Five little monkeys,
Swinging from a tree,
Teasing Mr. Crocodile,
"You can't catch me!"
Up comes Mr. Crocodile,
As quiet as can be,
And snap!
One little monkey is gone
from the tree.

Four little monkeys,
Swinging from a tree,
Teasing Mr. Crocodile,
"You can't catch me!"
Up comes Mr. Crocodile,
As quiet as can be,
And snap!
Another little monkey is
gone from the tree.

Three little monkeys,
Swinging from a tree,
Teasing Mr. Crocodile,
"You can't catch me!"
Up comes Mr. Crocodile,
As quiet as can be,
And snap!
Another little monkey is
gone from the tree.

Two little monkeys,
Swinging in a tree,
Teasing Mr. Crocodile,
"You can't catch me!"
Up comes Mr. Crocodile,
As quiet as can be,
And snap!
Another little monkey is
gone from the tree.

EXPERIENCES WITH /s/

One little monkey,
Swinging from a tree,
Teasing Mr. Crocodile,
"You can't catch me!"
Up comes Mr. Crocodile,
As quiet as can be,
And snap!
No little monkeys
Are left in the tree.
-Anonymous

The Teensy, Weensy Spider

A teensy, weensy spider climbed up the water spout.
Swing left thumb over right forefinger then right thumb over left forefinger with a climbing motion and repeat until line is completed.
Down came the raindrops
Start above the head, lower both hands, wiggling the fingers.
And washed the spider out.
Turn palms of hands toward each other, cross back and forth, one hand above the other.
Out came the sunshine and dried up all the rain,
Sweep hands outward and hold palms up, fingers extended.
And the teensy, weensy spider climbed up the spout again.
Repeat climbing motion.
-One Hundred and One Finger Plays

EXPERIENCES WITH /s/

I Spy

A game for visual alertness

A small object (preferably of metal) is to be placed in full view, but camouflaged by background, within a limited area which has been designated. The children form a line and turn their backs. The teacher starts the game by placing the object. She then calls, "Ready". The children turn around and stand in place. The first child to see the object says, "I spy" and sits down. The same procedure is followed by other children until all or most of them have "spied" the object. The first child who saw the object now becomes the leader and the game procedure is repeated.

Mousie, Mousie

A dialogue and a game

Cat: "Mousie, Mousie, where is your wee housie?"
Mouse: "Here is the door, under the floor," said mousie, mousie.
Cat: "Mousie, mousie, may I come into your housie?"
Mouse: "You can't get in. You have to be thin," said mousie, mousie.
Cat: "Mousie, mousie, won't you come out of your housie?"
Mouse: "I'm sorry to say, I'm busy all day," said mousie.

The children may be divided, one group speaking the lines for the cat and the other the mouse's lines.

Later it may become a game. The teacher selects a cat and a mouse. A line is drawn dividing the cat's territory from that of the mouse. A small book or other object representing the cheese is placed about three feet (distance depends on the particular group of children) from the line in the cat's territory. The cat and the mouse now carry on the dialogue formerly spoken by the two groups of children. As the mouse speaks the last line the cat turns pretending to walk away. The mouse tries to reach the cheese and get back into his territory before the cat tags him. In order to involve as many children as possible in both speech and action the teacher may select a new cat and mouse each time the game procedure is concluded.

EXPERIENCES WITH /z/

From a Japanese Lullaby

Sleep little pigeon
And fold your wings,
Little blue pigeon
With velvet eyes.
Sleep to the singing
Of mother bird,
Swinging, swinging the nest
Where her little one lies.
-Eugene Fields

This verse from a longer poem has much beauty of sound and rhythm when it is read aloud. It is for the teacher to read and the children to listen. Full value should be given to word endings, and to vowel quality.

It may be read to the children while they rest or the children can respond with a swaying of their bodies and arms in a rocking movement as the teacher reads.

Little Brown Baby

Little brown fingers,
Little brown toes,
Little brown body,
Little brown nose.

Wiggle your fingers,
Wiggle your toes,
Wiggle your body,
Wiggle your nose.
-Nicholas Anastasiow

These are verses of communication--communication between a mother and her little brown baby or, perhaps, between a child and his own body. They are good verses to use, as with a finger play, to focus the attention of a group at the beginning of a period.

EXPERIENCES WITH INITIAL /r/

The Tractor

r ∿∿∿∿∿∿∿∿∿∿∿∿ (trilled r)
Listen to the tractor.
r ∿∿∿∿∿∿∿∿∿∿∿∿∿∿
The tractor plows the ground.
r ∿∿∿∿∿∿∿∿∿∿∿∿∿∿∿∿
The farmer drives the tractor
r ∿∿∿∿∿∿∿∿∿∿∿∿∿∿∿∿
He drives it round and round.
-gc.

Many children can produce the trilled r. They often give the trilled r as they push toy cars or tractors. It is an excellent exercise for the tongue activity needed for the production of the consonant r. This verse might be charted and spoken by the teacher and the children as the teacher's hand sweeps under the lines from left to right.

The Ragman

The Ragman goes along the street,
"Rags, rags, any old rags,
Any old rags for sale?"
The children hear his horse's feet,
Kloppety - kloppety,
Kloppety - kleet.
And farther, farther down the street,
"Rags, rags, any old rags,
Any old rags for sale?"
-gc.

The ragman with his bony old horse and his cart used to be often seen in the alleys and in the poorer sections of big cities. However horses and carts are seldom seen today in the big cities of the United States. With some groups this fact could provide the basis for an interesting discussion.

All groups will enjoy practicing the sound effects of the horse's feet on the pavements.

Children will enjoy dramatizing the jingle. The calling chant of the ragman is excellent for voice projection, and the fading away of the Ragman's voice in the distance makes an interesting sound effect.

EXPERIENCES WITH INITIAL /r/

Robbie Rabbit
Game

"Robbie Rabbit,
Hop around.
Don't let
Your little feet
Touch the ground."

The children sit in a circle with their hands cupped. To begin the game choose a child who produces a good consonant /r/ for "It" and have him turn his back. A miniature rabbit or small object to represent it is passed from child to child as all chant the jingle. The jingle is chanted two or three times, each child keeping his hands together after the rabbit is passed to the next child. At the end of the second or third repetition, "It" is told to guess who has the rabbit. He may have three guesses; "Do you have Robbie Rabbit?" "Yes, I do (No, I do not) have Robbie Rabbit." When the leader guesses correctly, he chooses another child for the leader. When he cannot locate the rabbit by three guesses, the child who has the rabbit becomes the leader.

Roll the Man Down
Game

A target game is often helpful in the production of consonant /r/. An eraser or ten pin is set up and a ball rolled at the target as you say, "Roll the man down!"

Something Red
Game

With the help of the children locate a number of red objects in the room. They are named. The teacher begins the game, "I see something red." Child: "Is it my dress?" "Yes, it is (No, it is not) your dress." The child who guesses correctly becomes the leader and whispers his choice to the teacher.

BALL RHYTHMS

/p/
Open them, shut them,
Open them, shut them,
Give a little clap.
Open them, shut them,
Open them, shut them,
Fold them in your lap.
-One Hundred and One Finger Plays

/b/
Rub-a-dub-dub,
Three men in a tub,
And who, do you think
they be?
A butcher, a baker,
A candle stick maker;
Turn them out,
Knaves--all three.
-Mother Goose

/m/
Ho, hum,
Here I come.
Hi ho hum,
Here I come.
-gc.

/wh/
Whippety, whoppety,
Whippety, whee,
Throw the ball
Back to me.
-gc.

/w/
Wink, wank,
Play a prank.
Wank, wink
Take a drink.
Wink-wank-wink,
Let me think.
-gc.

/f/
Fee, fi, fo fum,
Here are my fingers,
Here are my thumbs.
Fee, fie, fo, fum,
Gone, are my fingers,
Gone are my thumbs.
-Anonymous

/v/
Ve, vi, vo, vum,
Mind your manners,
Here I come.
Eve, ive, ove, ave,
I'm a boy (or girl) and
I am brave.
-gc.

/t/
Black cat,
Black cat,
You are
A fat cat.
-gc.

/d/
De, di,
Dido.
My dog
Is Fido.
De, di,
Dido.
-Anonymous

/n/
Boys, girls,
Women, men,
Ten pigs
In a pen.
Pigs got out,
Ran about,
Boys, girls,
Women, men.
-gc.

BALL RHYTHMS

/k/

Tick-tock,
Tick-tock,
Hear the little cuckoo clock;
Tick-tock,
Tick-tock,
Now he's calling three o'clock,
Cuckoo. Cuckoo. Cuckoo.
-Agnes Elfving

/g/

Piggy wig,
Dance a jig,
Wiggle,wiggle,
waggle.
Lift your snout,
Dance about,
Diggle,diggle,
daggle.
-gc.

/ng/

Ding,dong,
Ding,dong,
Big bells ring
A happy song.
Ding, dong,
Ding, dong.
-gc.

/h/

Hippety, hop.
Hippety,hop.
I'm hopping so fast
That I hardly can stop.
Hippety, hippety,
Hippety, hop.
-gc.

/y/

My yo-yo is yellow.
Is yours yellow too?
Why yes, my dear fellow,
Mine's yellow--and blue.
-Sarah Barrows

Voiceless /th/

Thickery, thackery,
Thickery tham,
I'll spread my bread
With currant jam.
-gc.

Voiced /th/

This way, that way,
Here and there,
Folks are going
To the fair.

Fair is over.
Well--so then,
Folks are going
Home again.
-gc.

/l/

Out on a lovely hillside green,
Lippety, lippety, lop.
Lots of baby bunnies were seen,
Lippety, lippety, lop.
-Mother Goose

/sh/

Hush-a-bye, baby,
In the tree top;
When the wind blows,
The cradle will rock;
When the bough bends,
The cradle will fall;
Down will come baby,
Cradle and all.
Sh. Sh. Sh.
-Traditional

BALL RHYTHMS

/zh/

Look out for a pirate
Who sails the sea,
A pirate bad and bold.
Rhymes, dimes,
Measure, pleasure,
The pirate ship is
filled with treasure;
Treasure belonging
to me, to me,
Treasure belonging
to me.
-gc.

/ch/

Witch, witch,
Fly so high,
On your broomstick
In the sky.
-gc.

/j/

Georgie Porgie,
Pudding and pie,
Kissed the girls
And made them cry.
When the boys
Came out to play,
Georgie Porgie
Ran away.
-Mother Goose

/s/

Seesaw,
Marjorie Daw,
Sold her bed
And slept on straw;
Sold her straw
And slept on grass,
To buy herself
A looking glass.
-Mother Goose

/z/

Throw a ball
And make a rhyme,
Throw a ball
And keep the time:
Nose, toes,
Knees, trees,
eyes, pies,
freeze, wheeze,
lip, zip,
ears, tears,
hop, zop,
dears, years.
Throw a ball
And make a rhyme,
Throw a ball
And keep the time.
-gc.

/r/

Roller skating's
Lots of fun;
You never know at all,
How far you'll maybe go,
Or when you'll maybe fall.
-Anonymous

ENGLISH CONSONANTS

Teachers accustomed to thinking of consonants as *letters*, will need to learn to think of all *speech sounds* in terms of adjustments of the speech mechanism (lips, teeth, tongue, palate, vocal folds, etc.).

What is a Consonant?

A consonant is produced when the adjustment of the speech mechanism impedes the flow of breath.

What is a Vowel?

When a vowel is produced, the flow of breath is shaped, but not impeded, by the speech mechanism.

CONSONANTS PROVIDE THE STRUCTURE ON WHICH THE CLARITY OF SPEECH DEPENDS.

VOWELS TRANSMIT FEELING AND QUALITY AND ARE MODIFIED OR CHANGED BY A SENTENCE PATTERN MORE READILY THAN CONSONANTS.

Descriptions of the twenty-five English consonants which follow are given in the order of speech development; the general order in which they are acquired when a child is learning to talk. This means that we begin with those easiest to produce and progress to those requiring finer coordination as given in the following sequence:

/p/, /b/, /m/; /w/, /wh/; /f/, /v/; /t/, /d/, /n/;

/k/, /g/, /ng/; /h/; /y/; /th/ (voiceless), /th/

(voiced); /l/; /sh/, /zh/; /ch/, /j/, /s/, /z/; /r/.

While each consonant listed represents a *single sound* it is to be noted that certain of them i.e. /wh/, /ng/, /th/, /sh/, /ch/, /zh/ are represented by digraphs (two successive letters whose phonetic value is a single sound).

In most instances not all phonetic details are included in the consonant descriptions but characteristics most important to the clear production of each consonant are given. These include the adjustment of the speech mechanism, the characteristic movement of the breath stream and the vibration, or lack of vibration of the vocal cords.

The descriptions of consonants are for the teacher, but are followed by suggested movement devices or hand dramatization to aid children in consonant production.

Hand dramatizations have proved to be effect in developing and reinforcing consonant production. They parallel, to an extent the adjustment of the speech mechanism, the movement of the breath and the action of the vocal cords. They might be thought of as finger-plays extended to a more specific use.

DESCRIPTION OF THE PRODUCTION OF ENGLISH CONSONANTS

The Production of /p/

The Teacher:

/p/ Say "pie". Notice that your lips are closed at first in forming /p/, then open suddenly with an explosive puff. Demonstrate the explosive puff by holding a piece of paper before the lips. /p/ is voiceless.

Unless /p/ is completed with an explosive puff, no sound is heard. Be careful then, when /p/ is final, to complete the consonant.

> */p/ is one of a group of consonants known as voiceless stops, (/p/, /t/, /k/). For all of them the breath is stopped or blocked in the mouth and then released suddenly with a puff of breath. This is also true of the voiced stops (/b/, /d/, /g/), although the puff of breath is not quite as strong as for the production of the voiceless stops (/p/, /t/, /k/).*

The Children:

A strip of paper held before the lips could demonstrate the sudden release of breath for all of the stops. However, it is suggested that with the children this device be reserved for association with the production of /p/.

A SPECIFIC MOVEMENT DEVICE ASSOCIATED WITH THE PRODUCTION OF EACH CONSONANT AIDS CHILDREN IN DISCRIMINATING AMONG THEM. LATER THEY CAN ARRIVE AT MORE INCLUSIVE GENERALIZATIONS.

The Production of /b/

The Teacher:

/b/ Say "pie", then "by". Notice that the lips close for /b/ just as they did for /p/, then open with an explosive puff. By holding a slip of paper before the lips as you say "pie" then "by" you will notice that the paper will flutter for "by" but not so strongly as for "pie". /b/ is the voiced form of /p/.

Unless /b/ is completed with an explosive puff no sound is heard. Be careful then when /b/ is final, to complete the consonant.

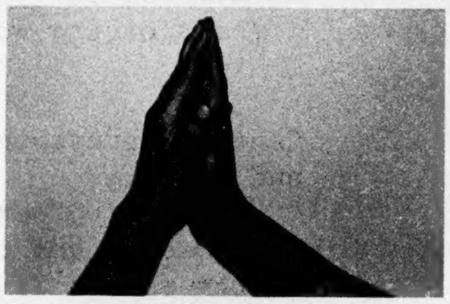
The Children:

Hand dramatization is suggested for aiding children in the production of /b/. It is suggested that /b/ be considered in the final position (as in "cab") rather than in the initial or medial positions. The characteristics of /b/ are most easily demonstrated in the final position. Moreover a well produced final /b/ adds significantly to speech clarity.

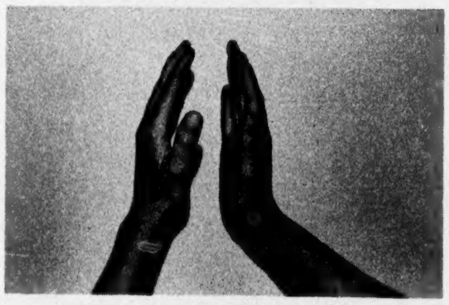
Hand Dramatization of /b/ as in "cab"

The steps in these hand movements are of necessity described separately but the dramatization of /b/ as used in pronouncing "cab" is one synchronized movement.

As you sound /b/ in "cab":



bring palms and fingers together.
(dramatizing lip closure)



Press finger tips firmly together.
(reinforcing voicing)

Release finger pressure quickly as /b/ is sounded.
(indicating the sudden release of breath)

The Production of /m/

The Teacher:

/m/ Say "my". Notice that the lips are closed for /m/ so that the sound comes out of the nose. See that the quality of the voice is clear and pleasant. Prolong /m/, closing the nostrils to demonstrate the nasal emission. When the nostrils are closed the sound of /m/ ceases. /m/ is voiced.

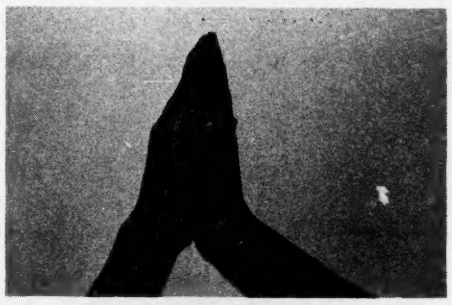
> *If there is a nasal stoppage so that the air cannot pass freely through the nose, /m/ will be weak and defective: "my" may sound like "by". Before the sound /m/ can be well formed the obstruction must be removed.*

The Children:

Hand Dramatization of /m/ as in "hum"

As you sound /m/ in "hum":

bring palms and fingers together.
(dramatizing lip closure)



Press palms and fingers firmly together.
(reinforcing voicing)

Continue pressure of palms and fingers.
(indicating continued lip closure, and consequently the escape of breath through the nostrils.)

The Production of /w/

The Teacher:

/w/ Say "we". Notice that for /w/ the lips are rounded and brought close together, then immediately take the position for the following vowel. The sound of /w/ is voiced.

The Children:

The most important thing to remember in presenting the sound of /w/ is that the lips should be active (See p. 145)

The Production of /wh/

The Teacher:

/wh/ Say "wee", then "whee". Hold a pinwheel before the lips and show that it turns when /wh/ is sounded but not when /w/ is formed. The lips are rounded as for /w/. The sound /wh/ is voiceless.

See p. 188 for a pinwheel pattern.

The Children:

A pinwheel held before the lips which turns when /wh/ is produced is the movement device suggested for association with the production of /wh/.

The Production of /f/

The Teacher:

/f/ Say "fie" before the mirror. Notice that the lower lip rises to meet the upper teeth. A feather held before the lips is blown away from the lips. The sound of /f/ is voiceless.

The Children:

A feather held before the lips as /f/ is produced will be blown away from the lips. This is the movement device suggested for association with the production of /f/.

The production, both of /f/ and of /v/ seems relatively simple because it can be clearly observed and therefore imitated. Nevertheless, we may expect that /f/ and /v/ will not be fully developed in the speech of a number of kindergarten children. If a child should be unable to imitate the adjustment of lower lip and upper teeth required for the production of /f/ the hand dramatization described for /v/ (without pressure for reinforcing the voicing of /v/) might prove helpful.

The Production of /v/

The Teacher:

/v/ Say "vie" before the mirror. You will see that /v/ is formed in the same way as /f/ but /v/ is voiced.

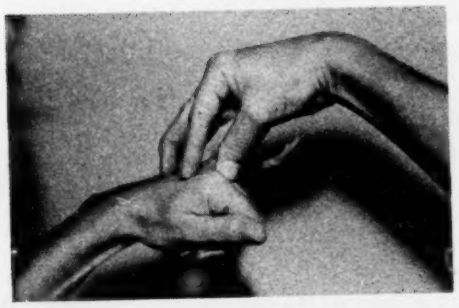
The Children:

Hand Dramatization of /v/ as in "van"

/v/ is demonstrated, here, in the initial position. However the hand dramatization can be equally effective in the medial and final positions, ("every", "have").

As you sound /v/ in "van":

Fold the fingers of one hand into a fist.
(fist representing lower lip and jaw)



Grasp the back of the fist at the third joint with the fingers of the other hand.
(The grasping fingers playing the role of the teeth)

Press firmly with the "grasping" fingers.
(reinforcing the voicing of /v/ and dramatizing the positions of lower lip and upper teeth held steady as the breath is emitted between them)

The Production of /t/

The Teacher:

/t/ Say "tie". Notice that for /t/ the tongue tip rises to the upper teeth ridge (alveolar ridge), and springs away quickly, letting the air come out with an explosive puff. Demonstrate with a slip of paper held before the lips, the explosive puff for /t/. /t/ is voiceless.

The Children:

A lighted birthday candle is a most effective movement device for association with the production of /t/. If for any reason the use of the candle does not seem desirable, a strip of paper of a color different from that associated with /p/ may be substituted.

The Production of /d/

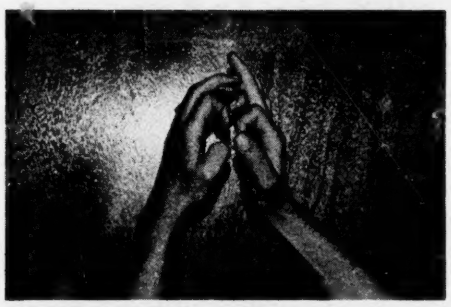
The Teacher:

/d/ Say "tie", then "dye". Notice that the tongue rises to the alveolar ridge for /d/ just as it does for /t/ and springs away with an explosive puff. Demonstrate the explosive puff by holding a slip of paper before the lips. The paper will flutter, but not so strongly as for /t/. /d/ is voiced.

The Children:

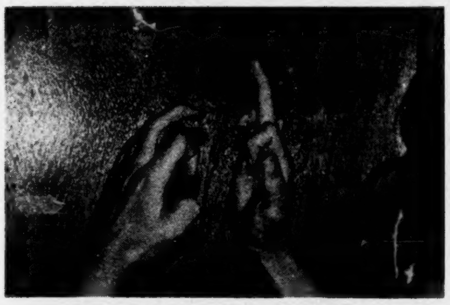
Hand Dramatization of /d/ as in "bed"

As you sound /d/ in "bed":



With the tip of the third finger of one hand, touch the inside of the first joint of the third finger of the other hand.
(Dramatizing the lifting of the tongue to the alveolar ridge)

Press the "touching" finger
(reinforcing the voicing of /d/)



Pull the touching finger quickly away as /d/ is sounded.
(dramatizing the puff of breath)

The Production of /n/

The Teacher:

/n/ Say "no". Notice that for /n/ the tongue tip is raised against the ridge behind the upper front teeth (alveolar ridge) as for /t/ and /d/. For /n/, the air comes out of the nose. Demonstrate the nasal emission by alternately closing and opening the nostrils. /n/ is voiced.

The Children:

Hand Dramatization of /n/ as in "men"

The hand movements for dramatizing /n/ are the same as for /d/ (See p. 227) except that for /n/ the third finger (dramatizing the tongue) does not spring back, but continues its pressure as /n/ is sounded.

As you sound /n/ in "men":

With the tip of the third finger of one hand, touch the inside of the first joint of the third finger of the other hand.
(dramatizing the lifting of the tongue to the alveolar ridge)

Press the touching finger firmly.
(reinforcing the voicing of /n/)

Continue pressure with the third finger.
(dramatizing the tongue held in position and the continuous emission of air through the nose)

The Production of /k/

The Teacher:

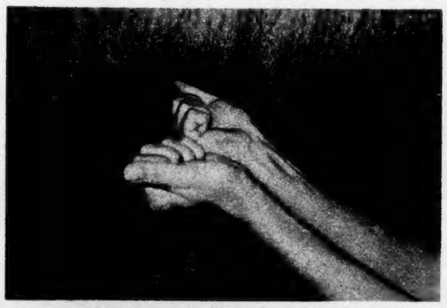
/k/ Say "caw". Notice that for /k/ the mouth is slightly open, the back of the tongue rises to touch the soft palate, then is released with an explosive puff of breath.

Notice that the sound of /k/ may be written k, c, ck, ch or q. (When /k/ is written "q" it is always followed by the sound /w/ which is written "u" as in "queen")

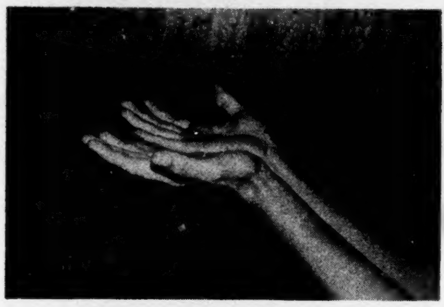
The Children:

Hand Dramatization of /k/ as in "clock"

As you sound /k/ in "clock":



Fold the fingers of both hands into firm fists.
(dramatizing the contact of the back of the tongue against the soft palate)



Move fingers out with a quick scraping movement.
(dramatizing the sudden release of the breath)

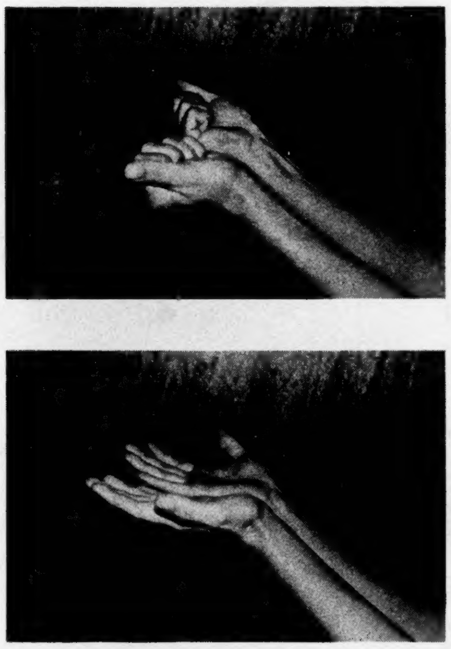
The Production of /g/

The Teacher:

/g/ Say "came", then "game". (Remember that the letter "c" has the sound of /k/.) Notice that for /g/ the back of the tongue is raised against the palate as for /k/, then is released with an explosive puff of breath. By holding the wrist before the lips when you say "go" you will feel a slight puff of breath. The sound /g/ is the voiced form of /k/.

The Children:

Hand Dramatization of /g/ as in "pig"



As you sound /g/ in "pig":

Fold the fingers of both hands into tight fists
(dramatizing the contact of the back of the tongue against the palate)

Press fingers firmly against the palms
(reinforcing voicing of /g/)

Move fingers out in a quick scraping movement
(dramatizing the sudden release of the tongue and the breath)

The Production of /ng/

The Teacher:

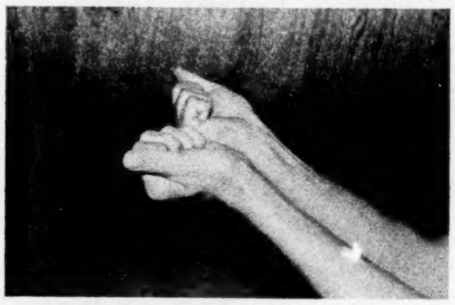
/ng/ Say "hang". Notice that the back of the tongue is raised against the soft palate; it does not drop quickly as for /k/ and /g/ but remains in position while the air issues through the nose. Like /m/ and /n/, the sound /ng/ is nasal and voiced. Although the tongue position is the same as for /g/ and /k/, there is no explosive puff and therefore no sound of /k/ and /g/.

> *Because the sound is spelled "ng" some people think there are two sounds--/n/ and /g/; there is only one sound and that is a nasal sound similar to /m/ and /n/, in which all the sound comes out through the nose. The spelling "n", as in "havin'", "eatin'", does not mean that the sound of /g/ has been omitted. The /g/ has not been dropped; rather the sound of /n/ has been made instead of the sound of /ng/.*

The Children:

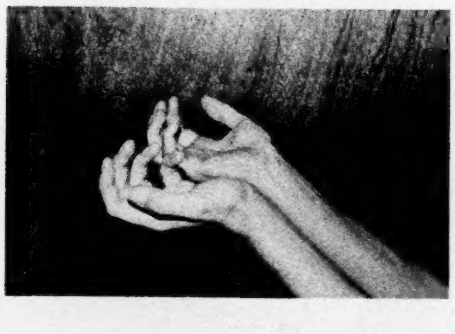
Hand Dramatization of /ng/ as in "dong"

As you sound /ng/ in "dong":



Fold the fingers of both hands into firm fists
(dramatizing the contact of the back of the tongue against the soft palate)

Press fingers firmly against palms
(reinforcing voicing of /ng/)



"Unroll" fingers in an easy smooth movement
(dramatizing the gradual release of the tongue and the emission of air through the nose)

The Production of /h/

The Teacher:

/h/ Say "ha", "he", "hay", "hoe", holding your wrist before your lips. You will feel quite a strong stream of air as the syllables are uttered. Now repeat the words before the mirror. Notice that the lips change according to the vowel used. The consonant /h/, therefore, is merely breath modified by the sound of the following vowel. The sound /h/ is voiceless.

> *American children seldom have difficulty with the /h/. The sound does not occur in some languages, for example, Spanish and Italian (although the letter /h/ is found in the alphabet), and Mexicans and Italians often have trouble with it. They often confuse such words as "hat" and "at", "hand" and "and". In such cases the teacher can demonstrate the contrast between "and and hand" by holding a child's wrist close to her lips as she pronounces the words. When American children omit the sound of "h" it may be wise to investigate the possibility of hearing loss.*

The Children:

The wrist held before the lips is the movement device suggested for association with the production of /h/.

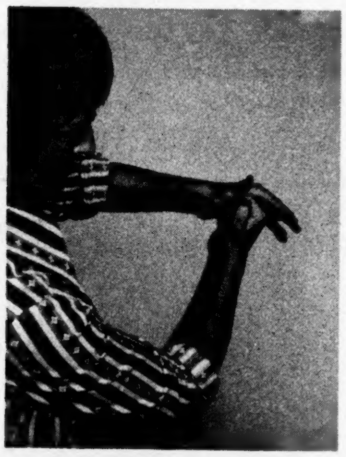
The Production of /y/

The Teacher:

/y/ Say "ee", then "vee". Notice that for /y/ the lips and tongue are approximately in the same position as for "ee", but there is more tension for /y/ than for "ee". The letter "y" stands for the consonant sound only when it precedes a vowel, as in "yet", "yawn". The sound of /y/ is voiced. It has no voiceless counterpart in English.

The Children:

Hand Dramatization of /y/ as in "yellow"



As you sound "y" in "yellow":

Press bent fingers of one hand against the palm of the other hand.
(indicating the tension of the tongue in position for the production of /y/)

Increase the pressure of bent fingers, against palm, and release.
(reinforcing the voicing of /y/ and the releasing of the breath into the vowel which follows)

Rather than have the children use the hand dramatization for /y/, the teacher may press her bent fingers against a child's palm as she pronounces, "yellow", "yardstick", "yo-yo", etc.

The Production of Voiceless /th/

The Teacher:

/th/ (Voiceless) Say "thin"slowly before the mirror. Notice that the tongue is thrust forward slightly so that the tip is barely visible between the teeth. The air comes out between the tip of the tongue and the upper front teeth. Demonstrate the emission of the air by holding a slip of paper before the mouth as you prolong the sound of /th/ in "thigh". The /th/ in "thin" and "thigh" is voiceless.

The Children:

A lighted candle of medium size* is held by the teacher so that the flame is at a child's mouth level.

The wavering of the flame of a medium sized candle which occurs when voiceless /th/ is produced is the movement device suggested for association with voiceless /th/.

> *If for any reason it is not desirable to use a candle, narrow strips of tissue paper fastened to the end of an applicator with a rubber band may be substituted.*

**The small birthday candle is reserved for association with the production of /t/.*

The Production of Voiced /th/

The Teacher:

/th/ (voiced) Say "this" slowly before the mirror. Notice that the tongue takes approximately the same position as with the voiceless /th/ in "thin".

The Children:

Hand Dramatization of /th/ as in "that"

As you sound /th/ in "that":

Place palms and fingers lightly together, pressing gently.
(reinforcing voicing)

Slide the palm of one hand slightly forward over the other
(dramatizing the forward movement of the tongue and the release of the breath over the tongue)

The Production of /l/

The Teacher:

/l/ Say "la". Notice that the lips are shaped for the vowel in "la". The tongue tip is placed against the upper teeth ridge and held there while the breath escapes over the sides of the tongue. The sound /l/ is voiced.

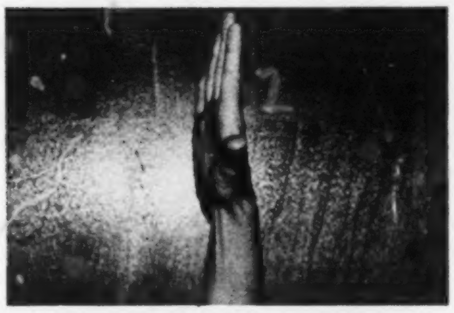
There are two kinds of l--a clear, bright sound as in "lee" and a "dark" sound as in "hull". We use the clear /l/ before a vowel, the dark /l/ after a vowel. For the clear /l/ the tongue is somewhat convex in shape, for the dark /l/ it is concave.

The Children:

The production of initial /l/ depends not only on lifting the tongue to the upper teeth ridge, but on allowing it to relay into the vowel which follows. Final /l/ requires the lifting of the tongue from the preceding vowel position.

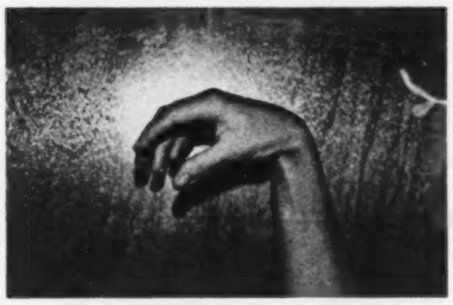
Hand Dramatization of /l/ as in "lemon"

As you sound /l/ in "lemon":



Place right elbow into the cupped palm of the other hand.

Raise right forearm and hand to a straight position. *(dramatizing lifting of the tongue)*



Let hand relax from wrist as /l/ is sounded. *(dramatizing the release of breath and vocal quality into the vowel which follows)*

The Production of /sh/

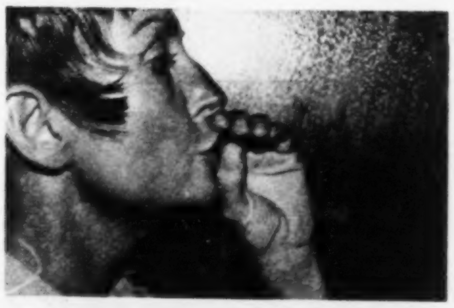
The Teacher:

/sh/ Say "sigh", then "shy". Notice that the lips are spread for /s/ and somewhat protruded for /sh/; the teeth are brought close together and the tongue is hidden behind the teeth, for both sounds. However, the tongue is placed a little farther back for /sh/ than for /s/. The protruding of the lips is an outstanding feature of /sh/; if the lips have the correct shape, the tongue is likely to take the correct position also. /Sh/ is voiceless.

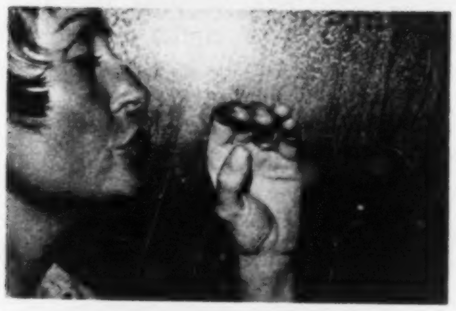
The Children:

Hand Dramatization of /sh/ as in "shoe"

As you sound /sh/ in "shoe"



Let your hand encircle your mouth
(dramatizing the rounded somewhat protruding lips)



Move arm and hand out in a strong smooth movement
(dramatizing the steady emission of breath)

The Production of /zh/

The Teacher:

/zh/ Say "vision" prolonging the /zh/ sound in the middle of the word. Notice that the lips and tongue have positions similar to those for /sh/. /zh/ is voiced.

> *This sound, /zh/, does not occur very often in the speech of young children. Words containing /zh/ familiar to most kindergarten children are "garage", "television", "treasure".*

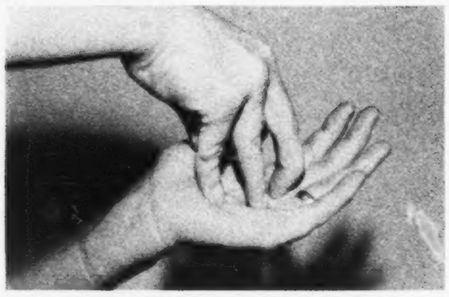
The consonant /zh/ need not ordinarily be presented to kindergarteners. However, if a child should have difficulty in producing /d/, the production of /zh/ is good preparation.

The Children:

Hand Dramatization of /zh/

As you sound /zh/:

Loosely center the fingers and thumb of one hand in the palm of the other
(simulating tongue and lips)



Press firmly
(reinforcing voicing)

Twist the fingers with slight pressure
(dramatizing vocal quality and fricative release of breath)

The Production of /ch/

The Teacher:

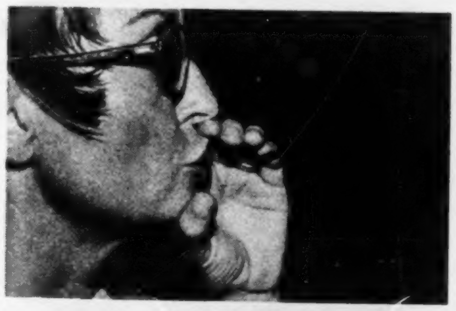
/ch/ Before the mirror say /sh/ and then /ch/. Notice that the position of the lips seems to be the same for both sounds. Form the sounds again holding your wrist before your lips. For /sh/ you will feel a gentle continuous stream of breath. For /ch/ you will feel an explosive puff of breath.

To form /ch/, the lips and tongue are placed in position for /sh/, but the rim of the tongue presses against the upper teeth ridge completely blocking the breath stream which escapes with an explosive puff when the blocking is removed. /ch/ is voiceless.

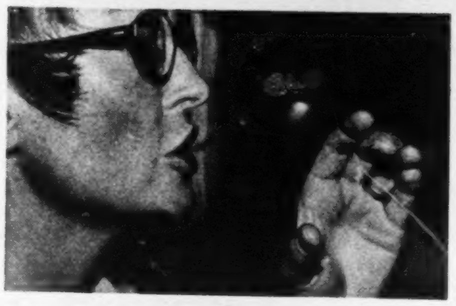
The Children:

Hand Dramatization of /ch/ as in "watch"

As you sound /ch/ in "watch":



Let your thumb and forefinger encircle your mouth.
(dramatizing rounded somewhat protruding lips)



Bring your hand forward with a short forceful movement
(dramatizing the sudden release of the breath)

The Production of /j/

The Teacher:

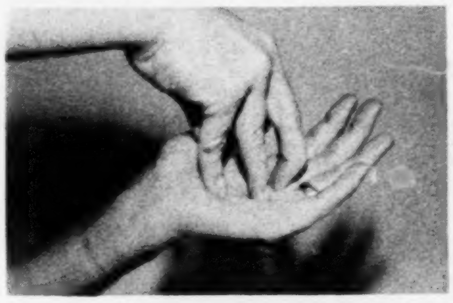
/j/ Before a mirror say /ch/ and then /j/. Notice that the position of your lips seems the same for both sounds. Repeat both sounds with your fingers against your larynx and finally with your wrist before your lips. Notice that the two sounds seem to be very similar except that for /j/ the vocal cords vibrate. /j/ is voiced.

The sound /j/ might be spelled "dzh".

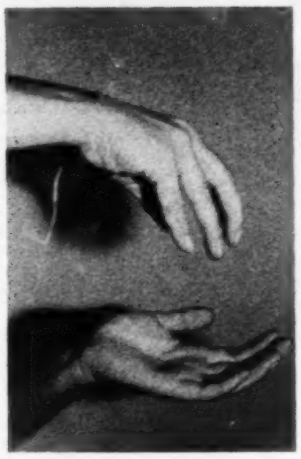
The Children:

Hand Dramatization of /j/ as in "jam"

As you sound /j/ in "jam":



Loosely center the fingers and thumb of one hand in the palm of the other hand (See p.)
(Simulating tongue and lips)



Twist fingers with slight pressure against palm
(Simulation breath friction and voicing)

Release pressure with a quick movement of the fingers away from the palm
(dramatizing release of vocal quality along with breath)

The Production of /s/

The Teacher:

/s/ Say "see". Notice that for /s/ the lips are spread and the teeth are brought close together so that the tongue is hidden behind the teeth. The sides of the tongue are placed firmly against the upper side teeth, forming a groove down the center through which a fine stream of air passes, issuing over the cutting edges of the front teeth. /s/ is voiceless.

The Children:

Hand Dramatization of /s/ as in "see"

It helps children to produce a clear /s/ if you will first have them yawn. The yawn lifts the soft palate and pulls the tongue back. Then have them bring the edges of their teeth almost together--finally with thumb and forefinger at the center of the lower teeth let them pretend to pull a fine thread from the edge of the teeth as /s/ is sounded. (dramatizing the fine stream of breath issuing over the cutting edge of the front teeth).

The Production of /z/

The Teacher:

/z/ Before the mirror say "zee". Notice that the lips and tongue take the same positions as for /s/. Ths sound of /z/ is voiced.

The Production of Consonant /r/

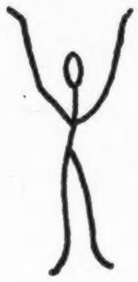
The Teacher:

/r/ Say "ah", then "rah". For "ah" the tongue tip should be against the lower front teeth. To form /r/ in "rah", the sides of the tongue move up to press against the upper side teeth, the tip moves upward toward, but not touching, the upper teeth ridge and glides downward immediately into the position for "ah". The lips should remain in approximately the position for "ah"; they should not be rounded.

> *The letter "r" stands for a consonant only when it precedes a vowel ("red", "carry", "train"); in all other circumstances "r" stands for a vowel ("her", "bird", "father", "car"). Do not teach ur as in "urge" as the sound of consonant /r/. Unless consonant /r/ is well formed it is likely to add an unpleasant quality to the voice.*

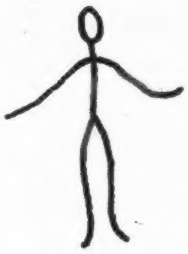
The Children:

Hand Dramatization of /r/ as in "around"

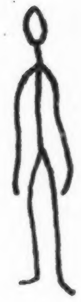


As you sound /a/ in "around":

Raise your arms above your head.
(Raising arms encourages lifting of tongue)



As "round" is pronounced, with palms up let arms come softly down to about waist level;



then as part of a continuous movement, palms turn and finish at the sides.
(dramatizing the movement of the tongue into the following vowel as /r/ is sounded)

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